

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **SIXTH**
DOCTOR

THE COMPLETE HISTORY



STORY 143

THE TRIAL OF A TIME LORD





BBC
DOCTOR
WHO
THE COMPLETE HISTORY

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Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd & Marketforce.

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'THE SIXTH DOCTOR'S TRIAL
WOULD PROVE TO BE HIS
LAST ADVENTURE.'

Welcome



Big is better? That would seem to be the maxim that producer John Nathan-Turner subscribed to when he took the decision that the 1986 series of *Doctor Who* would be one, epic, 14-episode story. It's the longest *Doctor Who* story to date and a record that seems unlikely to be broken.

Of course, it's a bit of a cheat, as it's really three separate stories presented as evidence in the Doctor's trial, with the final two episodes wrapping up what, today, we would call the 'story arc'. It's actually not that different than if preceding producer, Graham Williams had decided that the 1978/9 series was a single, 26-episode

story chronicling the Doctor and Romana's hunt for the Key to Time, rather than being six separate stories.

There have, of course, been other very long *Doctor Who* adventures that are more genuinely a single story. Prior to *The Trial of a Time Lord*, the record for longest *Doctor Who* story was held by *The Daleks' Master Plan* [1965/6 – see Volume 6], a 12-part planet-hopping, time-travelling, space opera, made to meet the demands of BBC management for more Dalek episodes.

The Doctor was first put on trial by the Time Lords at the conclusion of *The War Games* [1969 – see Volume 14], a serial that ran to 10 episodes. This story was hastily cobbled together by writers Terrance Dicks and Malcolm Hulke when other, planned stories fell through.

The Doctor's trial in *The War Games* proved to be the Second Doctor's last adventure. Having been found guilty of meddling in the affairs of others, he was exiled to Earth with a new face. The Sixth Doctor's trial would prove to be his final adventure as well – although nobody knew it at the time.

When BBC management decided *Doctor Who* needed a new leading man, Colin Baker's contract was not renewed. Baker declined to return for one final adventure, and so the Sixth Doctor was denied the customary regeneration story. Instead, he departs with new companion Mel at the end of *The Trial of a Time Lord*, apparently for adventures new, uttering the now legendary words, "Carrot juice, carrot juice, carrot juice."

John Ainsworth – Editor



Left:

The Doctor faces his first trial in *The War Games*.

1986 SERIES

'THE PRODUCTION TEAM
WANTED TO DO SOMETHING
DRAMATIC THAT WOULD GRAB
THE ATTENTION OF THE AUDIENCE.'

1986 series

The idea that a whole series of *Doctor Who* would be one long story was not one that had, up until 1986, been attempted. With the series delayed by over a year, and returning with a reduced screen time, the production team behind the show wanted to do something dramatic that would grab the attention of the audience. With the idea of the Doctor being on trial neatly echoing the reality of producing the programme, producer John Nathan-Turner and script editor Eric Saward set about creating a unique set of episodes and a story which was longer than even the epic 12-part *The Daleks' Master Plan* [1965/6 – see Volume 6]. For the first time in its history, an entire series would be one complete adventure comprised of a series of mini-stories that would be told

within the narrative framework of the Doctor's trial.

The basic premise wears its influences quite unashamedly – in presenting evidence from the Doctor's past, present and future, the trial takes on the aspect of the hauntings inflicted on the Charles Dickens character Ebenezer Scrooge in *A Christmas Carol* (in which he is visited by the Ghosts of Christmas Past, Present and Future). There the similarities end though – this isn't a story about the Doctor's redemption; it is the more modern, murky conspiracy thriller genre that influences the tone and structure of the legal procedure our hero endures.

The trial framework is a tricky one to pull off for an adventure series like *Doctor Who*. After an impressive opening as the TARDIS is captured and sucked into the Time Lord space station (the series announcing its intentions by staging one

1986 series

▶ *The Trial of a Time Lord*

1986 SERIES



Above:
Kiv prepares
for a brain
transplant.

of the most impressive opening sequences of its entire history), the story has to juggle the necessities of its longer structure with the needs of the individual segments. Rather than experience a happy ending every four weeks, when the adventures on Ravolox, Thoros-Beta and the *Hyperion III* all conclude, the viewer returns to the trial room in order to witness a cliffhanger into the next set of episodes.

So instead of a respite and a restart, the drama keeps piling on for our hero. At the end of the first story, the Doctor finds himself warned by prosecuting council the Valeyard that the legal proceedings will have mortal consequences for him. After Peri's death the Doctor decides to pick up the gauntlet – lambasting the court for their part in her demise and vowing to uncover the real reasons behind the trial, which he thinks are nefarious. At the end of the Vervoid adventure he is imperilled again – accused of genocide, and so finding himself in the awkward position of (a) being charged with something that he strictly speaking hasn't done yet and (b) being charged as a result of evidence he himself has provided. Even the last episode of the whole adventure has a sting in the tale as the evil Valeyard is seen to have survived to plague the Doctor again.

Right:
The Vervoids
destroy
their human
oppressors.

The trial format requires the series to look into its past in order to establish itself – there are references to the tribunal the Doctor faced at the end of *The War Games* [1969 – see Volume 14] and the fact that he was offered the presidency of his own people in *The Five Doctors* [1983 – see Volume 37]. So even while looking forward, the programme gives nods to the past which most likely would only be appreciated by the long-term fan audience. It is a tricky path to negotiate when trying to win back the affection of a public who is drifting away.

The individual stories also all owe a debt to the past – notably to the writer Robert Holmes, who himself writes the opening four instalments and Part Thirteen. Saward was a great admirer of Holmes, and when charged with lowering the violence and upping the humour content he turned to this veteran writer to implement the necessary changes. This despite the fact that much of the grotesque humour and violence in the previous year was perpetrated by Holmes himself or by Saward paying homage to his mentor. *Attack of the Cybermen* [1985 – see Volume 40], *The Two Doctors* [1985





Left:

The Doctor encounters Glitz and Dibber.

– see Volume 41] and *Revelation of the Daleks* [1985 – see Volume 41] all featured graphic scenes and larger-than-life characters, who often had a gift for cynical asides or unpleasant descriptions. This mixture of the gruesome – both in terms of violence and character – was actually the sort of thing clearly objected to by Michael Grade, so it is interesting that it is to Holmes that Saward turned. Holmes, arguably the most acclaimed and prolific writer of *Doctor Who* in the 1970s, was a man of many talents – but softening violence wouldn't necessarily be the first one you would think of.

Holmes' influence can actually be seen in the content of each of the individual stories themselves. The civilisation on Ravolox that lives to serve a powerful alien who is never seen by them and takes away the brightest of its youth is very similar to the one in his very first *Doctor Who* script, *The Krotons* [1968/9 – see Volume 13].

Parts Five to Eight of *The Trial of a Time Lord* features black humour and body horror reminiscent of *The Brain of Morbius* [1976 – see Volume 24] (heavily rewritten by Holmes when he was script editor on *Doctor Who*) with which it shares stylistic and narrative similarities. He had also script-edited *The Robots of Death* [1977 – see Volume 26] which, like Parts Nine to Twelve, tells an Agatha Christie murder mystery using the language of science-fiction. The final two episodes pitch the Doctor into the Matrix in a blatant homage to one of Holmes' most

striking contributions to the series – Part Three of *The Deadly Assassin* [1976 – see Volume 26], a surrealist nightmare taking advantage of the 'anything can happen' nature of the Matrix.

All of these adventures that are used as evidence inform and influence the framing trial story. The central mystery of the first four episodes – the presence of Marble Arch on Ravolox – has huge implications for the concluding two episodes in which the Time Lords themselves are found guilty of attempting to hide the planet Earth by giving it a new name and moving it. In an overt attempt to bring elements of the story to bear on the Doctor's trial, some of Glitz and Dibber's dialogue is censored by the court and it becomes apparent that the trial is more than just window dressing used to present three adventures in a novel fashion.

Earth's destruction

In fact, the fate of the planet Earth shows that the team is aiming high in terms of the impact they want the story to have. Viewers had previously witnessed the planet's destruction (far in the future in *The Ark* [1966 – see Volume 7]) and abandonment after cataclysm (*The Ark in Space* and *The Sontaran Experiment* [both 1975 – see Volume 22]) but in those stories a vaguely recognisable human race – cognisant of its past and striving for its future – managed to escape. Here our very civilisation is laid to waste as a result of the dubious machinations of the Doctor's own race – the few survivors unaware of their ancestry and surrounded by the detritus of the twentieth-century United Kingdom.

Although the stakes are perhaps higher than ever before in the series for the human race, the programme is injected

1986 SERIES

Right:

The Doctor with his companion Peri before her apparent death.

with a lightness of touch deemed lacking in the preceding 1985 series. For all of his enjoyment of gruesome drama, Holmes is gifted in terms of comedy and character and both are clearly what he has been asked to accentuate in his opening scripts. Gone are the stabbings and cannibalism of *The Two Doctors*, Holmes instead adopting sly humour in the shape of the surviving sacred texts at Marb Station (*UK Habitat of the Canadian Goose*, indeed!) and typical colour in the dialogue of richly drawn characters like Glitz, Dibber and Balazar.

Black humour

The humour is blacker in Parts Five to Eight, and the story itself even more embedded in the events of the courtroom. All attempts to finish the story off are redundant without the direct involvement of the Doctor and the Time Lords. We see that the Doctor removed from the adventure at exactly the point at which he would normally bound in to save the day. The momentous climax, in which Peri seemingly perishes, her body now housing Lord Kiv (who in the process has transformed from dotty alien fusspot into a scary issuer of powerful monologues) is one of the most powerful moments in the whole 14 episodes and has great ramifications for the story as a whole. The Doctor's trial is not only a dodgy affair; its timing has resulted in the death of his companion.

As we later discover, Peri is not dead but has – in great *Doctor Who* companion tradition – decided to marry somebody she met not all that long ago (and in so doing gleefully whipped the Least Likely Couple in *Doctor Who* award from Leela and Andred). This renders much of what the viewer has seen in Parts Five to Eight as



irrelevant and of dubious provenance. The scene of the Doctor's erratic behaviour on the Rock of Sorrows, and other moments where he seems out of character can, with hindsight, be put down to the evidence being manipulated. Therefore, it is very difficult to say, definitively, what actually happened on Thoros-Beta – if Peri and Yrcanos survived we cannot correctly ascertain what became of everybody else. It is unique in the show's history that neither the Doctor nor the viewer knows what really happened in the story.

Parts Nine to Twelve adopt a somewhat simpler approach. There is still the occasional moment of apparent evidence fixing (the Doctor sabotaging the *Hyperion III*'s communications system for example) but largely the events in the court cast fresh light on the adventure being watched rather than vice versa. The Doctor's flourish involving the fake Mogarian interloper who condemns himself by forgetting to switch on his translation device is a storytelling device that makes use of the framing trial sequences in an inventive way. Elsewhere the story is allowed to get on with itself with minimal disruption from the Doctor, the Valeyard and the Inquisitor and so becomes the segment closest to being a traditionally told *Doctor Who* story. Pip and Jane Baker's scripts are also a natural home for the sort of florid dialogue now favoured by the

series which even before they come aboard has its fair share of 'maladjusted psychotic sociopaths' here and 'separate epistopic interfaces' there.

With two episodes left, the climax of the series abandons the story-within-a-story motif and turns its attention fully to what we all came for: the Doctor's trial. The appearance of the Master at this point in the show's history could have been predicted by all but the most unobservant, so the revelation that he isn't really the villain of the piece is more of a twist than his entrance is. To have had 12 weeks of hinting that this show trial is more sinister than it appears, high stakes needed to be introduced in order to justify the viewer's interest – in that regard, outing the Valeyard as a darker version of the Doctor is as shocking a *coup de theatre* as one could hope for.

So the Doctor's on-screen trial is adjourned due to the prosecutor and witness being one and the same. Good news for the Time Lord, though not for the man playing him, in what proved to be the Sixth Doctor's last outing on television. And yet the trial setting is one that clearly serves Colin Baker's declamatory, testy Doctor very well. He is able to be righteously affronted and to engage in his penchant for verbal sparring – as a witness he is sharp, caustic, needling and principled. As a man he is determined, righteous, indignant and appalled.



Elsewhere, there has clearly been an effort to mellow the character in his relationships with his companions. His saunter with Peri through the woods of Ravolox early in Part One shows a pair of travellers much more at ease with each other than during most of the 1985 series. Any dubious behaviour in Parts Five to Eight can be put down to dodgy dossiers and he is genuinely moved by his companion's apparent demise. This fires him up when it becomes his turn to prevent evidence at the trial – the segment from the future providing our first glimpse of Mel, who has a get-up-and-go which rubs him up the wrong way, but this time the atmosphere is one of comic resignation rather than constant bickering. She arrives on the space station in time to deliver one of his finest moments – the speech in which he rails against the Time Lords – which is a stark demonstration of a Doctor with plenty more to give.

But it was not to be. The sly reference within the show's storytelling mirrored a very real challenge for the series which adopted some obvious changes – the new version of the theme tune, the toned-down violence, the move to videotaped location recording which gave the outside scenes less filmic grittiness. Despite these, the Doctor only escapes, as he did in *The War Games*, with his life, not his face. Viewers didn't know it at the time, but the leading man they would see next time would not be the Doctor who had been in the dock.

The Trial of a Time Lord took place during a very turbulent period behind the scenes but the programme would emerge from it with a whole new emphasis. As a bridge between the series that had seen the show taken off the air and its relaunch with a new Doctor and script editor, it is a case that should not be too easily dismissed. ■

Left:

The Valeyard is revealed to be a darker version of the Doctor.



THE TRIAL OF A TIME LORD

PARTS ONE-FOUR

► STORY 143a

Put on trial by the Time Lords, the Doctor stands accused of causing harm to those he has encountered on his travels. An adventure on the planet Ravolox is presented as evidence for the prosecution by the Valeyard.



THE TRIAL OF A TIME LORD

STORY 143a

'THE ACTION IN THE COURTROOM
ESTABLISHED THE FORMAT
FOR THE ENTIRE SERIES.'

Introduction

The first four parts of *The Trial of a Time Lord* had a dual role. The action in the courtroom established the format for the entire series and re-established the Time Lords. Meanwhile, the footage shown to the court – the Doctor’s visit to the planet Ravolox – served as evidence that the Doctor is guilty of interfering in the affairs of other peoples and planets.

This encounter with the Time Lords harked back to their earliest appearance in *The War Games* [1969 – see Volume 14]. Both stories saw the Doctor’s own people putting him on trial. The Doctor tried to get himself off the hook on this occasion by claiming that he was Lord President of Gallifrey and immune to prosecution – a gambit he first used in *The Deadly Assassin* [1976 – see Volume 26] when he announced his intention to run for office to buy himself time when accused

of murder. He was invested as president in *The Invasion of Time* [1978 – see Volume 28] and, when his successor turned out to be a rotten apple, he was called back into service at the end of *The Five Doctors* [1983 – see Volume 37]. Having left Chancellor Flavia deputising in his absence, he invoked his presidential credentials during some diplomatic negotiations in *Timelash* [1985 – see Volume 41]. The Inquisitor, who was presiding over his trial, however, informs him that owing to his negligence he had been deposed.

The prosecutor, the Valeyard, presented two of the Doctor’s adventures to the court to prove he had exhibited behaviour “unbecoming a Time Lord”. The first, told in Parts One to Four, concerned a post-apocalyptic Earth, which had been moved across space and renamed Ravolox. Presumably, following the events of *The Trial of a Time Lord*, Earth was returned to its proper place and thrived once more, before it was finally abandoned in *The Ark* [1966 – see Volume 7] and *The End of the World* [2005 – see Volume 48]. The Doctor commented that the human race had suffered many such setbacks over their long history in *Utopia* [2007 – see Volume 56].

This first segment of the trial set up some intrigue – did the Time Lords have an ulterior motive for accusing the Doctor? There was also a throwaway line in Part One where the Valeyard accused the Doctor of breaking the first law. As established in *The Three Doctors* [1972/3 – see Volume 19] the First Law of Time forbids Time Lords from meeting themselves... ■

Left:
The Doctor claims himself immune to prosecution in *The Deadly Assassin*.



PART ONE

The TARDIS is pulled into the depths of a vast space station. [1] The Doctor emerges, and enters a darkened courtroom. The room lights up as a Time Lord Inquisitor enters. She explains that this is an enquiry into the Doctor's conduct. The prosecuting counsel, the Valeyard, uses the Matrix to show an example of the Doctor's "criminal behaviour", his visit to the planet Ravolox.

In the recording, the Doctor and Peri arrive in a wood. [2] They are observed by two criminals, Glitz and Dibber. Glitz suspects the Doctor and Peri of being competitors trying to gain access to the underground complex. There's a killer robot down there (that Glitz intends to render non-operational by destroying its power source), which is being worshipped as a totem pole by a local tribe.

The Doctor and Peri discover a tunnel and descend into the darkness.

Glitz and Dibber find some tribesmen and ask to be taken to their leader. [3]

The Doctor and Peri find a sign for Marble Arch. [4] But if they are on Earth, it is in the wrong place. The Doctor enters a lower level, leaving Peri behind. She is captured by two tribesmen.

The Doctor comes to a chamber where glass flasks are on pedestals. He sets off an alarm, and underground dwellers rush in and overpower him. The 'Immortal' that rules the complex informs the chief guard, Merdeen, that 'Marb Station' is one work unit over strength.

Glitz and Dibber are greeted by Queen Katryca. [5] They are not the first visitors from another world she has met. She confiscates Glitz's gun.

The Doctor is questioned by Balazar, the reader of the 'books of knowledge', then is subjected to a stoning.

Back in the courtroom, the Valeyard suggests that the inquiry should become a trial with a sentence of death! [6]





PART TWO

In Marb Station, Merdeen arrives to ensure the Doctor is executed. But now the Immortal wishes to question the stranger and he is taken away.

The Doctor is observed via a camera by the Immortal's prattling servants, Humker and Tandrell. The Immortal is really a robot called Drathro. [1]

Peri is imprisoned with Glitz and Dibber. Glitz is intrigued to learn that the Doctor is a "freelance" Time Lord. [2]

Balazar explains to the Doctor that only the cleverest young men are chosen to enter the Immortal's 'castle'.

In the castle, Humker and Tandrell activate a service robot.

Peri, Glitz and Dibber are brought before Katryca again. She intends to sacrifice Glitz to their gods.

The Doctor enters Drathro's castle. Drathro tells him he will work with Humker and Tandrell. [3] There is a fault

with Drathro's power source, a black light converter.

In the courtroom, the Doctor points out that he was working under duress.

The Doctor tells Drathro the problem lies with the aerial on the surface. He learns that Drathro has been maintaining the underground civilisation. The Doctor gives Drathro and its servants an electric shock and escapes.

Peri, Glitz and Dibber overpower their guards. Glitz and Peri run; Dibber stays behind. [4] The tribesman Broken Tooth tells Katryca the prisoners have escaped.

Merdeen takes Balazar aside, and tells him to go to the surface where he will find others he has saved from the Immortal. [5]

Dibber blows up the converter, causing a power failure in Drathro's castle.

The Doctor runs into Merdeen and Balazar and takes Balazar with him to the surface. They spot Peri, Glitz and Dibber pursued by the tribesmen, and retreat into the underground station, trapped between the tribesmen and the service robot! [6]

PART THREE

Balazar recognises Broken Tooth and calls out to him, and Broken Tooth shoots the service robot.

In the courtroom, the Inquisitor asks if “brutal and repetitious” scenes could be reduced to a minimum.

In the complex, Merdeen is confronted by another guard, Grell, who suspects him of treachery.

Humker and Tandrell reactivate the service robot; it emerges onto the surface.

The Doctor, Peri, Glitz, Dibber and Balazar are brought before Katryca. [1] She welcomes Balazar to her tribe and has the “star travellers” imprisoned in a hut. Glitz explains to the Doctor that he has come to this planet, Earth, to recover some files. The previous expedition from Andromeda failed because the planet was moved.

The service robot smashes through the hut wall and carries the Doctor away. [2] But Katryca and her tribe knock it out.

Drathro believes the Doctor has been sent to recover the Sleepers’ secrets.

Grell tells Merdeen that he suspects that sometimes the Immortal’s “cullings” are not carried out, and Merdeen has been sending people outside instead. [3]

Katryca and her tribe believe they have killed the Immortal. Dibber goes to fetch some multiblasters while Peri releases the Doctor from the robot’s tentacles.

The tribe enters the complex, observed by Humker and Tandrell. Drathro warns his servants that due to the aerial being destroyed soon they will all cease to function. [4]

The Doctor and Peri enter the station.

Dibber returns to Glitz with the multiblasters and they set off after the Doctor. As they discuss what they are looking for, their words are bleeped out. [5] In the courtroom the Valeyard explains that the remainder of that scene has been excised by order of the High Council.

Merdeen catches the Doctor and Peri. He raises his crossbow and fires. [6]





PART FOUR

Merdeen was shooting at Grell in self-defence. He mourns the dead guard, then joins the Doctor and Peri as they head to the castle.

Katryca and her tribe enter Drathro's castle; Humker and Tandrell use the distraction to escape. Drathro electrocutes Katryca and Broken Tooth. [1]

Glitz and Dibber make their way through the complex. Glitz says that the Sleepers found their way into the biggest net of information in the universe and got hold of scientific formulae, which Glitz intends to sell.

The Doctor enters Drathro's control room. The only chance of saving everyone is if he shuts down the system. [2]

Peri asks Merdeen if he knows another way into the castle. Balazar suggests using the ration chute. At the hatch they are joined by Glitz and Dibber. When they enter the chute, Drathro activates

the laser-whisks [3] – but Dibber blasts the wall and they escape into Drathro's control room.

Glitz tells Drathro he has a supply of black light on his spaceship and offers to take Drathro back to Andromeda. Drathro accepts their offer; Glitz and Dibber tie up the Doctor, Peri and Merdeen. Then they leave with Drathro carrying the secrets.

The Doctor releases himself, Peri and Merdeen. He sends them away as he tries to shut down the system. [4] He manages to depress two of three plungers but is forced to run.

The castle explodes. Drathro burns out – along with the secrets. [5] But Dibber has noticed that the black light aerial was made of pure silictone, the most expensive metal in the galaxy.

The Doctor and Peri head back to the TARDIS with questions still unanswered.

In the courtroom, the Doctor points out he saved the entire universe and freed Drathro's slaves. But the Valeyard says his most damning evidence is yet to come... [6]

Pre-production

Rumours of *Doctor Who*'s suspension from production – which began to circulate over the weekend of 23-24 February 1985 while Colin Baker and producer John Nathan-Turner attended the Whovian Festival Tour in Philadelphia – became a reality the following Monday when Jonathan Powell, the BBC's head of drama series and serials, informed Nathan-Turner that the next series of *Doctor Who* was cancelled. The reasons appeared to be both financial shortfalls in BBC budgeting as well as concerns about the levels of violence in

recent stories; furthermore, the previous series' 45-minute episodes were not felt to have been a success. Jonathan Powell and BBC1 controller Michael Grade wanted to cancel *Doctor Who* entirely, seeing it as an old product which tied up too much money and resources to justify its slowly shrinking audience. Nathan-Turner worked with fan adviser Ian Levine, having him telephone Charles Catchpole at *The Sun* and give the codename 'Snowball'; Catchpole was then told by a 'source' working for Grade that there was a plot to get rid of *Doctor Who*, and Nathan-Turner furnished figures indicating the show's profitability and suggested the idea that the action was tied in with an increase

Below:

The Doctor and the Inquisitor.



in the television licence fee. The exercise was then repeated with Geoff Baker at the *Daily Star*. Nathan-Turner and Levine emphasised that the show was postponed – not cancelled. On Tuesday 26 February, the news was leaked to Thames Television, who in turn contacted the London evening paper *The Standard*. Consequently it was Patrick Hill of *The Standard* who broke the news to the public on Wednesday 27 as *Dr Who is Dropped*. Hastily backtracking, a BBC spokesman said that the Corporation wanted to produce new drama and “cannot afford to do that and produce *Dr Who*”, reassuringly adding that “the Doctor is being rested, but will be back next year”. Powell had been summoned to a meeting with Grade and BBC Television Managing Director Bill Cotton regarding the press coverage and it had been agreed to say that *Doctor Who* was merely postponed; not cancelled.

The series that never was

A full set of 13 45-minute shows had been planned for the new series. *The Nightmare Fair* by Graham Williams, had Matthew Robinson appointed as director on Friday 8 February; this story, commissioned as a breakdown entitled *Arcade* on Tuesday 25 September 1984 and then a set of scripts on Saturday 17 November, had been written around a ride at Blackpool Pleasure Beach with the Doctor facing the Celestial Toymaker and filming had been planned for Saturday 20 to Wednesday 24 April 1985. Fiona Cumming had been appointed as director on *The Ultimate Evil* by Wally K Daly on Saturday 17 November 1984. Robert Holmes’ *Yellow Fever and How to Cure It* storyline featuring the Autons and the Master or Rani was planned to be made with filming in Singapore for which



Above:
The Doctor
looks up
to Drathro.

director Graeme Harper had been booked, also on Saturday 17 November 1984; Nathan-Turner and his partner Gary Downie had undertaken a location reece in Singapore from Friday 19 to Thursday 25 October 1984, with Holmes commissioned for the first of three episodes on Friday 26. *Mission to Magnus* by Philip Martin, would see the return of the Ice Warriors and Sil; this had been commissioned on Wednesday 29 August 1984 as a staff contribution since Martin was now working at BBC Pebble Mill as a radio drama producer. Matthew Robinson was then again pencilled in for *The Hollows of Time*, a Master story by Christopher H Bidmead; this had been in development since June 1984 and commissioned on Wednesday 21 November with a target delivery of Friday 15 March 1985. Robert Gabriel – a director on *EastEnders* – had been lined up for *The Children of January* by Michael Feeney Callan, which had been commissioned on Tuesday 5 February 1985.

Following a whirlwind of press reaction to the postponement of *Doctor Who* on *Newsround*, the *Six O’Clock News*, *Breakfast Time* and *Good Morning Britain*, the story was carried in most papers on Thursday

THE TRIAL OF A TIME LORD

► STORY 143a

Right:
Doctor
in chains.

28 February, continuing onto Friday 1 March. That evening, a Cyberman praised Michael Grade's decision to cancel *Doctor Who* on BBC1's *Wogan*. In the meantime, Bill Cotton had telephoned the *Doctor Who* Appreciation Society to discuss a BBC statement that was being assembled and gave assurances that *Doctor Who* would be back in autumn 1986 and in its 25-minute format. The BBC Television Press Office then issued the press release on Cotton's behalf, in which he was quoted as saying it was time for the series to "get back to basics", how it would return for a carefully worded "greater number of weeks" and concluded, "I am confident that *Doctor Who* has a great future on BBC."

Both Nathan-Turner and script editor Eric Saward were disappointed with the switch from 45-minute episodes which had been introduced in the previous series; both had recognised that there had been initial problems with the new format, but believed these could be averted during a second year.

The media outcry continued with coverage on Radio 4's *Start the Week* on Monday 4 March and BBC1's *Points of View* on Tuesday 5.

Following the cancellation, some of the writers previously scheduled to work on the next season – Bidmead, Holmes and Callan – were asked to continue developing their planned scripts in the 25-minute format on Thursday 7 March; this included *Yellow Fever* and *How to Cure It* which Robert Holmes was now asked to write as a six-part story on Wednesday 20 March. Saward had considered leaving *Doctor Who*, but had been pleased with the way his scripts for *Revelation of the Daleks* [1985 – see Volume 41] had been executed and wanted to see what else he could achieve. Other potential storylines included an untitled item from Bill Pritchard (which



would possibly have appeared later in the series) as well as submissions from Gary Hopkins, Jonathan Wolfman and an Elizabethan London storyline called *Point of Entry* from Barbara Clegg. Writers Pip and Jane Baker were commissioned on Monday 11 March to write a four-part serial entitled *Gallifrey*, although no work was done on this.

At the DWASocial Five convention in London on Saturday 6 April, Ian Levine announced that the new series would only be 20 episodes long – an assertion which Nathan-Turner (attending with Colin Baker) denied.

On Thursday 11 April, *The Listener* carried Celia Brayfield's piece *High anxiety* which declared the importance of *Doctor Who* as 'not merely a television entertainment [but] a life comparison'.

Hiatus

Accepting the situation, Colin Baker saw the hiatus as a year's paid paternity leave; his wife Marion had just given birth to a daughter, Lucy, on Friday 15 March. He appeared on *Good Morning Britain* on Wednesday 17 April. On Saturday 20 April Michael Grade discussed *Doctor Who* on *The Late Clive James*, observing, "The show's not doing very well... It's overtly violent, it's losing audiences," and saying that it needed time off air to be put right.

During April, Grade had been approached by the production team of a new Radio 4 children's strand, *Pirate Radio 4*, and asked for permission to allow a one-hour *Doctor Who* story to be recorded and broadcast, possibly in six 10-minute daily segments in July. Grade was happy to agree. Wanting to keep control of the venture, Nathan-Turner had Saward appointed as writer on the story which had the working title *The Doomsday Project*.

On Tuesday 7 May, the plan put forward by Nathan-Turner for the next series of *Doctor Who* was for 26 25-minute episodes to form a series for broadcast from autumn 1986. Powell informed the production team that the 1986 series would comprise only 14 25-minute episodes. Saward saw this as a major blow, and consequently suggested that the series should have an 'umbrella theme'; the Doctor was to be put on trial by his own people, mirroring the situation the series found itself in – a notion inspired by a comment from the show's former production secretary Jane Judge. This structure would borrow from Charles Dickens' *A Christmas Carol*; the trial sequence would frame stories from the Doctor's past, present and future, followed by a verdict which would feature the Doctor's archenemy, the Master.

During late May, Grade and Powell received the 'trial' concept warmly when they met with Nathan-Turner. Grade said that when the series entered production in spring 1986 it needed to be less violent and more fun; he also felt a change of Doctor might help the public's perception of the series, but Nathan-Turner argued that Baker deserved time to settle in. On Grade's instructions, the existing scripts were abandoned; Baker was disappointed by this, having been especially looking forward to the stories *The Nightmare Fair* by Graham Williams and *Yellow Fever* by Robert Holmes. In early June, Holmes withdrew from his existing commission, the fees for which were offset against his next BBC venture.

The news about the radio serial was covered by the press such as *The Daily Telegraph* on Friday 24 May and the *Daily Mail* on Saturday 25 May.

On Saturday 8 June, *The Sun* reported a BBC spokesman's denial that the series would comprise just 14 episodes in Charles Catchpole's *New Crisis for the Doctor*. The production team took extended summer holidays at this time; the amount of time Nathan-Turner had been devoting to American fandom was starting to annoy Saward, who spent May writing the Radio 4 *Doctor Who* serial which was now called *Slipback*, following a formal commission from radio producer Paul Spencer on Monday 13 May. Baker and Bryant were contracted for the six 10-minute episodes on Thursday 16 May. The first three episodes were recorded in Studio B11 at Broadcasting House from 10am to 6pm on Sunday 2 June, with the remainder

Connections: Databank

► The evidence for the Doctor's trial is taken from the Matrix. This repository of Time Lord knowledge had first been introduced in *The Deadly Assassin* [1976 – see Volume 26], and had also been featured in *The Invasion of Time* [1978 – see Volume 28] and *Arc of Infinity* [1983 – see Volume 36].



Left:
Rogues –
Dibber
and Glitz.



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► STORY 143a

taped at the same venue and schedule on Monday 10 June. A photocall for Baker and Bryant was held outside Broadcasting House on this second day, with press coverage that evening in the *Evening Standard* (*Dr Who back in age of steam*) and the following day in the *Daily Express* (*Dr Who zooms back on the radio*).

On Friday 5 July, Nathan-Turner and Saward issued three new character outlines – for the Inquisitor, the Valeyard and a new companion, Mel. The outlines set out how the Doctor's unpopularity on Gallifrey had led to his enemies wanting him dead; to try the Doctor, the High Council had appointed a judge, the Inquisitor, and a prosecuting counsel, the Valeyard, both being selected from a coded list presented by the Keeper of the Matrix. Seeking to play against stereotypes, thereby avoiding satirising the justice system, the Inquisitor was described as 'female, middle fifties and very learned. She is also a friendly, agreeable soul with a strong sense of humour.' The prosecuting Valeyard was 'tall and lean with strong angular features, giving him the manner and appearance

of a powerful, predatory bird, whose talons are a sharpness of mind and a verbal dexterity capable of dismembering the strongest and most considered of arguments'. By the time of the twelfth episode, the Valeyard was to be revealed as an evil future incarnation of the Doctor, out to destroy his former self.

This format was discussed at the BBC's Threshold House, home of the *Doctor Who* production office, on Tuesday 9. Robert Holmes

Right:

Nicola Bryant and Colin Baker pose for a photocall to promote the radio drama *Slipback*.



had recommended several writers to Saward, and at the meeting it was decided that the first four episodes set in the past would be written by Holmes, the next four in the present by Philip Martin, the next two in the future by David Halliwell, then two more in the future from Jack Trevor Story followed by a two-part conclusion from Holmes. Halliwell and Story were both playwrights for *Play for Today* who had not written for *Doctor Who* before; Halliwell had written a lot of radio while Story had contributed odd scripts to series such as *Dixon of Dock Green*. It was emphasised that Grade wanted less violence and more humour in the new serials.

By now, the news of the 14-episode run had been inadvertently leaked when BBC Enterprises faxed information on the new series to the wrong number – sending a copy to the *Doctor Who* Fan Club of America.

On Tuesday 16 July, director Terence Dudley offered to take over as producer of the series. Thursday 25 July saw the first two instalments of *Slipback* broadcast

Connections: Wrong Doctor

► Awakening from unconsciousness, the Doctor temporarily adopts the voice of his third incarnation, and addresses Peri as 'Sarah Jane'. Sarah Jane Smith was the companion of the Third and Fourth Doctors, and was introduced in

The Time Warrior
[1973/4 – see
Volume 20].





on *Pirate Radio 4* as the children's strand took to the air for the first of its three weekly shows.

The first four parts

Despite the BBC's rebuttal, *The Sun* maintained its 14-episode story and ran an item about it on Saturday 3 August, now referring to the fax from BBC Enterprises.

The rift between Saward and Nathan-Turner was slowly growing; Saward was working more from home and did not attend a surprise birthday party for the producer held on actress Jacqueline Pearce's houseboat in Chelsea on Monday 12 August.

Holmes' opening four-part narrative for the new series was commissioned on Monday 2 September under the title *Wasteland* with a target date of Monday 14 October.

In the earliest versions of the scripts, entitled *The Robots of Ravolox*, the Doctor and Peri arrived on Ravolox, a world that the Doctor had never heard of before.

Although the general story of the Doctor exploring the underground tunnels while Peri was captured by savages was still featured, the characters of Glitz and Dibber did not appear. The Immortal, Drathro, was 'a tall figure in a black cloak, imposing, with a chain-mail helmet in crusader style' but later revealed to be an L3 robot which lived alone in a castle without any assistants. At the encampment, Katryca planned to have Peri married off to Sour Smell, Broken Tooth, Jack Fart-by-Night and Duke Atholl, but by bribing her guard Little

Smith with jewellery Peri was able to escape from her cell. Encountering Drathro, the Doctor was invited to a meal where the robot swallowed food and then removed it – undigested – from a hatch in his body. The L3 explained how it was guarding sleepers from Alpha Centauri hidden in the complex, but the relief ships were overdue and the black light system was soon to fail. Retaining the Doctor as a useful work unit, Drathro ordered Merdeen to cull Balazar in his place; instead, Merdeen allowed Balazar to find the Tribe of the Free. While Peri fled from Little Smith and the others back to the tunnels, Drathro found the life signs of the sleepers were almost extinguished. Escaping from Drathro, the Doctor encountered Balazar and released a screaming prisoner called Jethro from his cell; this was another L3 robot which was damaged during the solar flare. The second episode concluded with Jethro turning to Drathro to reveal 'most of his head and half a shoulder has been melted into a shapeless ingot of metal'.

Pre-production

Connections: Censored

▶ In Part Three, part of Glitz's dialogue is bleeped out, with the Valeyard explaining, "The remainder of that evidence has been excised." As scripted, the complete, uncensored version of Glitz's line is, "But whatever you do, don't open your big pie-hole and let him know that we're after the stuff the Sleepers pinched from the..." with 'Matrix' being the likely final missing word.



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► STORY 143a

The production team formally reassembled for the new series on Monday 16 September. The future of *Doctor Who* still seemed uncertain, and on Sunday 29 September the *Sunday People* erroneously reported that the next series had indeed been cancelled.

Michael Grade answered listeners' questions about BBC1 on Jimmy Young's Radio 2 show on Monday 7 October, commenting of *Doctor Who*, "The people who make it have got rather complacent, the show got rather violent and lost a lot of its imagination." Grade indicated that he wanted to have the show rethought so that it could last for "another 20 years".

Following a discussion with Saward, Holmes continued work on his scripts, introducing more humour in the form of Glitz and Dibber and reworking the second episode so that Jethro – although terminally damaged – was revived by Drathro when one of the sleepers died. The Doctor and Balazar met up with Peri, Glitz and Dibber and retreated to the shelter, which the Doctor sealed. Heading for Drathro's sanctum with the help of Merdeen, the party encountered Jethro who captured Peri. Surrendering himself instead, the Doctor was grabbed by the throat by Jethro, as Katryca and the tribesmen arrived to attack with the guns taken from Glitz and Dibber.

Holmes and Saward decided on further changes during rewrites. Jethro was replaced by Humker, Tandrell and the L1 robot, and more trial scenes were inserted. The title of the story also changed to *The Mysterious Planet*. The plot bore a number of similarities to Holmes' very first *Doctor Who* serial, *The Krotons* [1968/9 – see Volume 13], with a stranded alien life form seeking energy ruling a native species from a stronghold by keeping them ignorant, and selecting

Right:

All is not well beneath the surface of Ravolox.



pairs of intelligent companions from their number.

Nathan-Turner attended the Genesis convention in Manchester on Saturday 16 November and found that he was now being openly criticised by fans during his interview. On Thursday 28, Nicola Bryant was contracted to make eight episodes of the new series between March and July 1986.

Colin Baker was appearing as Wishee-Washee in *Aladdin* at Hayes in Middlesex from Thursday 12 December to Saturday 11 January 1986, and voiced his disappointment when the BBC formally announced on Wednesday 18 December that the new series would indeed only be 14 episodes long. The director for the opening four-part story was appointed on Friday 20 December – Nicholas Mallett, a newcomer to *Doctor Who*, attracted both by the human drama in Holmes' script and the opportunity to include an understated comedic element. Born in Norwich in 1945, Mallett had been working on *Spitting Image* for Central when Nathan-Turner

had approached him to work on *Doctor Who*. He had trained at ballet school, and worked as a dancer until illness forestalled his career. Deciding to work in television, he joined the BBC as a studio manager, working on *The Troubleshooters* and later as a production manager on *Blake's 7* under the name 'Victor Mallett'. He then moved to the Special Features unit, working on the docu-drama *Oppenheimer*. Completing the BBC Directors' course in 1984, Mallett handled episodes of *Late Starter* and *Black Silk* for the BBC. Mallett joined the production on Monday 10 February 1986.

Attention-grabbing shots

Holmes delivered his scripts on Wednesday 15 January 1986. The rehearsal scripts still differed in places from the transmitted serial. Holmes vividly described the attention-grabbing model shot opening the series in his scripts: 'Open on the skeletal remains of a space freighter. The camera cranes upwards and we see, over the top of the wreck, other destroyed and ruined ships hanging or tumbling in space. There is massive electrical disturbance in the area, which dances and leaps between the wrecks. The feeling is that of a massive, grotesque graveyard, made more disturbing by dense patches of cosmic dust... we see the massive outline of a space station. It is like an enormous baroque cathedral, with dozens of thrusting spires, porticoes and heavy, inter-twined scrollwork covering its hull. And like a church at night, it has an eerie, almost mystical quality about it.'

When the Doctor emerged from the TARDIS he was 'propelled... as though pushed violently by unseen hands. In reality, he is simply desperate to be free of his uncontrollable machine.' The

structure of Part One was very different from the broadcast version. Here, the Doctor stepped into blackness and was picked out by a spotlight. Light showed the Valeyard at his desk, 'darkly clad and saturnine, though, at the moment, smiling jovially.' The Doctor commented on how it was terrible outside the station – "the absolute pits", as Peri would say. As the Valeyard started showing the Doctor a 'home movie', the flashback opened with Peri making the Doctor clear a load of junk out of his bedroom, a room which had not previously been seen. It was described as 'like the rest of the tardis [sic], it has the usual roundels covering the walls. Unlike the rest of the time machine, it is in total chaos. In one corner there is an unmade single bed. On a massive bookcase there is a selection of books. Wax tablets, greek scrolls, ancient fine leather-bound volumes, modern hard- and paperbacks etc. Like the rest of the room there is no order to their arrangement. In one corner there is

Below:
The Valeyard.





Above:
Glitz and
Katryca.

a workbench covered in tools and futuristic work in progress. In another there is a flashing belisha beacon; a set of British traffic lights (circa 1935); a collection of lamps used to indicate roadworks in progress (the old fashioned red paraffin type, not the modern yellow flashers) and a London transport bus stop. Also spread around the room is a collection of antique objects gathered from different periods of Earth's history, which reflects the Doctor's interest and number of visits to that particular planet. This is mixed in with a mass of objects gathered from his other various alien adventures. Resplendent against one wall is a huge, beautiful, roll-top desk. Somewhere else is a selection of weights and other bodybuilding equipment covered in dust and (for the fun of it) cobwebs. Against another wall is a massive American refrigerator, the sort you can store several oxen in, round the floor is an elaborate train set in perfect working order.'

The Doctor wanted to visit Ravolox – 'a beautiful green and blue planet hanging

majestically in space' – and, with Peri, emerged onto the planet amid a rain storm. Following the first Ravolox scene, the narrative returned to the court, where the Doctor accused the Valeyard of wasting Gallifreyan taxpayers' money. It is at this point that he asked where Peri was.

On Ravolox, the Doctor noticed a grotesque doll hanging on a bush and steered Peri away from it. They were watched by 'Glitz and Dibber, swathed in heavy canvas... behind a clump of trees. Glitz is ageing and portly. Dibber young and tough. Glitz is holding a pyramid-scope to his eye.' Glitz commented that their aerial heat scan showed the underground complex to be functional. After the Doctor considered writing a thesis on the planet's extinct civilisation ("How about 'Ravolox Before the Fire?'"), Peri told him that he only needed to go back in time to study it – which the Doctor thought was cheating. Such a work could make him a Cardinal ("A much more agreeable position than being Lord President").

The subways were originally darker, with ‘a form of light percolating from phosphorescent globes set at intervals along the passage’; the water of the underground dwellers (‘workers... dressed in boilersuits’) was kept in clay pitchers. Drathro’s Castle was ‘really a “castle-like” cavern cut out of the rock. It is vaguely medieval with a central hall and pillared chambers opening off it.’ Originally, Merdeen (‘about fifty and dressed in black’) found Grell (‘a younger guard’) eating something in the subway, where they discussed Marb’s higher head census (two work units over strength, which could represent either a double birth or a unit from another station). Balazar was ‘taller and younger than the others’. The Doctor’s age was given as 900 years old; the Doctor claimed to come from Tooting Broadway in search of Bridge partners. There was an extra courtroom scene where the Doctor protested about the amount of extraneous material (“The bits with me in are by far the best”).

The black light converter did not feature at this point; instead, Glitz and Dibber offered Katryca their help to release

others from underground serfdom. They presented beads to trade – but Katryca had a chest full of dazzling gems, which Glitz studied with the pyramid eyepiece. Held in the hut, Glitz couldn’t understand how his eye contact failed with Katryca. Scenes in the temple were originally planned for studio.

The Inquisitor and the Valeyard

In the lead-up to the stoning sequence, Balazar originally recommended that the Doctor should allow himself to be struck on the head early on, so he’d feel less pain. It was only at the end of Part One that the courtroom was illuminated to reveal the spectators, and the Inquisitor (‘a handsome woman in a blue robe’) was seen. The Valeyard now revealed that he was a prosecutor – and the Doctor was on trial for his life.

Part Two’s opening scene was originally far longer. The Inquisitor was formally introduced, and the charges laid out before the Doctor (“I imagined it was to adjudicate at a third-rate film festival,” he commented). In the subways, Balazar explained to Merdeen that the other new arrival at Marb was a newborn to replace “old Tomos who lies even now in the deathplace”. Drathro’s companions, Tandrell and Humker, were described as ‘two small men... about thirty. Dapper in white coats. They have a smugness that is almost palpable.’ Originally, when Tandrell – believing him to be an android – searched for the Doctor’s inspection panel, the Doctor threatened, “Do that again and I’ll break your arm.”

Left:
Peri and
Merdeen are in
a tight spot.



Connections: Bang bang

▶ Contemplating blasting through the doors to Drathro’s castle, Glitz tells Dibber, “Five rounds rapid should do the trick.” This in-joke is a reference to an often-quoted line spoken by Brigadier Lethbridge-Stewart in *The Dæmons* [1971 – see Volume 17]: “Chap with the wings there. Five rounds rapid.”



In the hut with Peri, Glitz explained that he had spent seven years locating the secrets held underground; his map of the tunnel system was flashed up on the wall, relayed as a picture from his signet ring. During the audience with Katryca, Glitz favoured placating the Queen with “a small donation to any charity you care to name”. He, Dibber and Peri made their escape from the tribe by breaking out of the hut’s barred window – whereupon Dibber head-butted the first native guard. Glitz distracted Broken Tooth and asked Dibber to thank him for saving his life; “You screed! You was scared pantless!” said Dibber. As in Seward’s *Revelation of the Daleks* [1985 – see Volume 41], a “blind speelsnape” was mentioned in the courtroom dialogue.

Resplendent robots

As the Doctor came to his senses in Part Three, he mumbled to Peri, “Keep your head down, Allemagne. Keep your head...” and then, “My head hurts abominably Sarah Jane.” In Part Four, as Katryca led her party into the Castle, Drathro addressed the Queen by asking, “Long Hair – you lead this scum?” Drathro killed Katryca when he ‘lays hands upon her... Power pulses from him. Katryca’s hair flies out and begins to smoke. It bursts into flames. She turns black.’ The food production chamber was to contain many rotating blades, so as to resemble ‘an enormous blender/grinder’. Balazar was covered in ‘chocolate-coloured yak’. At the climax, Dibber revealed to Glitz that they are at least emerging from the venture with a bag of Katryca’s gems, which he had stolen.

Drathro was described as ‘a massive robot’ and the L1 service robot as a ‘huge resplendent robot’. As the creature awoke,

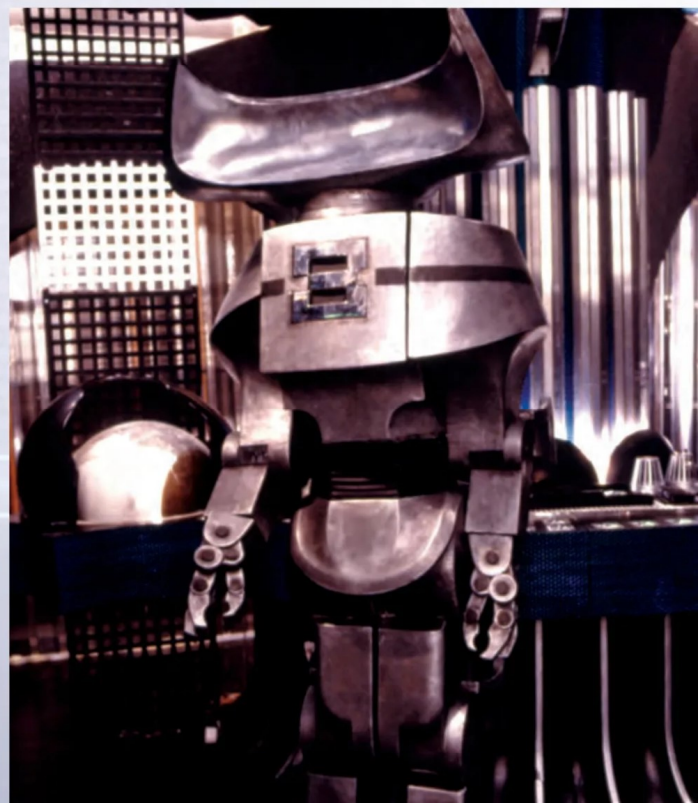
Holmes indicated: ‘The image should be dramatic and powerful, like the activation of Frankenstein’s creation’; its movement was later described as ‘lumber’ and ‘stagger’. In Part Three’s script, the robot ‘lifts the Doctor bodily from the ground and throws him across the room’. When under attack from the natives, ‘The Robot begins to smoke from its chest and joints.’

In the rehearsal scripts, Dibber spoke in an extreme form of slang, referring to Peri as “a bit of umpalal” and asking of Glitz, “We going to spank them?” Later, he refers to Peri as “that bit of grib”, whereas Glitz called the natives “john-johns”. In Part Two, Dibber extracts a dagger from his tunic and tells Peri and Glitz that he “could smerch the guards from here”. Dibber also describes the Doctor as a “bombo in a long coat”. In Part Three, as Dibber eyes the scheming Glitz, he comments, “You got some little thought in your joncer, ain’t you...”

On Wednesday 18 December, the BBC formally admitted to the press that the 1986 series of *Doctor Who* would indeed be only 14 episodes long; by January 1986 *The*

Right:

Drathro was described as ‘a massive robot’.



**Left:**

Colin Baker poses at the photocall to announce Bonnie Langford as his new companion.

Times was commenting that the show had an uncertain future.

In Robert Holmes' scripts, the three books of Marb read by Balazar the Reader were *Moby Dick*, *The Water Babies* and *UK Habitats of the Canadian Goose*. *Moby Dick*, or, *The Whale* was an 1851 novel of the whaling industry by American writer Herman Melville and based on his own experiences on a whaling ship; it concerns the obsessive pursuit of a great whale by the one-legged Captain Ahab of the *Pequod*. *The Water-Babies, a Fairy Tale for a Land Baby* was one of a number of evangelical children's stories written by Charles Kingsley, a nineteenth-century English writer, rector and Cambridge academic; the 1863 story concerned a mistreated chimney-sweep, Tom, who was turned into an amphibious creature in the Christian Socialism parable. The third volume was to be an obscure government publication by 'HM Stationery Office'.

Baker was contracted for the new series on Thursday 16 January 1986, with a further option on a minimum of 14 more episodes to be made from March to August 1987 – the option to be exercised by the BBC by Friday 31 October.

On Tuesday 14 January, David Hewson of *The Times* offered the story *BBC keeps option of killing Dr Who* in which it revealed that 'the ending of the next series [...] had been left unwritten to enable the character [...] to be killed off'. This story was spurred by comments over the weekend by Grade about the series being "tired and unimaginative". Confirmation of the show's return also appeared in *The Daily Telegraph* (*Who's next*).

Composer Dominic Glynn

Baker appeared at the photocall which introduced Bonnie Langford to the press as new companion Mel at the Aldwych Theatre on Thursday 23 January. *How Dr Who Grew Into a Dr Huge* was the title of Charles Catchpole's piece about Colin Baker in *The Sun* on Monday 17 February when the actor revealed that he had gained two stone during his break from the series.

By the beginning of the year, *The Mysterious Planet* had been passed to Powell for comments. With the conclusion to the series having been discussed, Holmes was commissioned to write the two-part wrap-up, *Time Inc.* on Tuesday 4 February. However, on Monday 24, while Holmes was starting work on the series finale, Powell sent a memo regarding the first eight scripts to the production office. It had been assumed that, since Powell had made no comments upon them immediately, the scripts had met with his approval. Now, Nathan-Turner and Seward discovered that while Philip

Connections: Baby talk

► When the Doctor says to Balazar, "And still the lobster held on," he is quoting from Charles Kingsley's 1863 children's novel, *The Water Babies*

- one of the three books in Balazar's library.



Right:

Composer
Dominic Glynn.

Martin's *Mindwarp* [1986 – see page 54] was considered acceptable by Powell, *The Mysterious Planet* was judged to have 'quite a substantial problem'. Powell's main objection was to its 'very lightweight and slightly trivial' tone, which was thought to contradict the point that the Doctor is on trial for his life. He disliked the humorous elements, such

as the roadworks lights and the London underground station names, and found the subsidiary characters, 'in particular Glitz-Dibber,' impossible to take seriously. Furthermore, Powell felt that the central premise was never properly set up: what was the relation of what was at stake on Ravolox to the court room? What was the Doctor on trial for? Why the Doctor's silly attitude towards the Valeyard? There then followed specific notes, suggesting that Peri and the Doctor should arrive in the middle of a cull at Marb, that the power struggle between Drathro and the natives should be amplified, and that perhaps Merdeen could be an informant for Katryca. 'The Doctor's involvement needs to be strengthened,' declared Powell, who added that Peri should associate closely with the natives, being her own descendants.

The memo came as a major blow; Powell's comments were distinctly at odds with Grade's desire for the series to include more humour. Saward was very angry; he had become good friends with Holmes and respected his work. For his part, Holmes was badly discouraged; he now had to rewrite the early episodes as well as work on the concluding parts. In addition, Holmes' health was poor; a liver complaint was now giving cause for serious concern.

Saward and Nathan-Turner considered all the points raised with Saward making the revisions to allow Holmes to focus on *Time Inc.*

On Friday 28 February, Nathan-Turner informed Oliver Elmes of the Graphics Department that he would not be changing the title sequence. Simultaneously he was in discussions with freelance musician Dominic Glynn to provide incidental scores for the season, in a move away from the BBC Radiophonic Workshop whom he had brought on to score the series in 1980. Glynn was 25 years old when he started working on *Doctor Who*. Having been employed by the Health and Safety Executive, Glynn decided to pursue his passion for music; he had played keyboards with two groups, and was keen to develop his composition skills after working on promotional films. In particular, he



realised that *Doctor Who* used electronic music effectively. Glynn had first spoken to Nathan-Turner about composing for the show at the end of January 1985 and had stayed in touch with the producer during the year, claiming that he could compose better music than the BBC Radiophonic Workshop. Before the series' suspension, the producer commented that he would bear Glynn in mind for the next series. In February 1986, Nathan-Turner requested another tape from Glynn. In March 1986, Glynn was invited to submit two test pieces for the first episode of the serial which he duly did on Monday 17 March; he was engaged on the serial two days later.

The Inquisitor

Friday 28 February also saw the first of the new series' guest regulars engaged in the form of Lynda Bellingham who would play the Inquisitor throughout the run; she would be contracted on Tuesday 25 March. Nathan-Turner met Bellingham at a birthday party for actress Anita Graham which was being held at an Italian restaurant owned by Nunzio Peluso, Bellingham's husband; he asked the actress if she would be interested in a dramatic role, now that she was becoming closely associated with the Oxo adverts on TV. Nathan-Turner phoned Bellingham the day after the party and offered her the role of the Inquisitor.

The revised rehearsal scripts for *The Mysterious Planet* were issued on Friday 7 March. The tube station names were retained to assuage Grade's wishes, but the opening TARDIS sequence was removed to better set the scene on Ravolox. Part One was reworked to make the trial situation clear from the outset, but it was maintained that the Doctor's attitude to the Valeyard was aggressive without being



Juction

Above:
The Inquisitor
oversees
the trial.

silly. Other points raised by Powell – such as the Doctor's (missing) defence counsel and the nature of Glitz and Dibber's mission – were to be clarified in later episodes. Mallett and Nathan-Turner met with Powell and persuaded him to accept only a small number of changes. Saward was unsettled, thinking the alterations harmed good scripts.

Part One now had the Doctor explaining how Time Lord mental energy had propelled him into the courtroom; the Inquisitor was introduced from the start, alongside 'the saturnine dark-clad figure of the Valeyard'. Continuity elements were added, including the Inquisitor commenting that the Doctor had faced such a trial before (a reference to *The War Games* [1969 – see Volume 14]), the Doctor stating that he is Lord President (as per *The Five Doctors* [1983 – see Volume 37] – a point raised by Colin Baker who recalled this from his work on *Arc of Infinity* [1983 – see Volume 36]) – and the Doctor refusing a defence counsel, as he did once before (in *The Deadly Assassin* [1976 – see Volume 26]). At this point,



Above:
In the
courtroom
for the
Doctor's trial.

the Valeyard was to show three, not two, examples of the Doctor's actions.

There were extensive changes to Glitz and Dibber's dialogue, expanding their characters and removing their slang. Consequently, the new sub-plot concerning the Maglem mark seven light converter was built up, and details of the L3 robot were introduced. A further series of rewrites gave the natives a reason to be involved with the destruction of the 'Great Totem to Haldron', especially in Part Two. Extra dialogue in Part Three explained how Dibber's destruction of the aerial triggered a chain reaction in the black light system. Most of the trial material was written by Saward in Holmes' style; by March, Holmes was very ill and unable to continue work on *Time Inc.* Saward took a leave of absence to complete the final episode, working from Holmes' storyline.

Designing *The Mysterious Planet* was John Anderson, who had previously worked on

Resurrection of the Daleks [1984 – see Volume 39]. Costume designer Ken Trew had previously supervised *Terror of the Autons* [1971 – see Volume 16] and *Snakedance* [1983 – see Volume 36]; make-up was handled by Denise Baron, who had worked on *The Twin Dilemma* [1984 – see Volume 40]. Mike Kelt was assigned to the post of visual effects designer, in which capacity he'd worked on both *Enlightenment* [1983 – see Volume 37] and *The Five Doctors* (for which he had redesigned the TARDIS control console). Dick Mills of the Radiophonic Workshop was assigned to work on the story in March.

On Thursday 27 March, Glynn was booked to rearrange Ron Grainer's famous theme tune for the series. This commission came at such short notice that Glynn had barely set up his studio at his East Grinstead home, and set to work in the tiny box room at the top of

the semi he shared with his girlfriend; he also had to buy in extra equipment at short notice. There was no time for him to acquire the sheet music for Grainer's original score, so he had no choice but to compose his new version by listening repeatedly to the original theme. The equipment he used comprised a Fostex MR8 eight-track digital recorder, a Yamaha DX21 synthesizer, an old Roland Juno-6 synth, a Korg Poly-61 synth, and for the closing white-out explosion an ancient Korg 770 synth. He submitted his first version on Wednesday 2 April with three further mixes on Sunday 20 April which were presented to Nathan-Turner during one of the studio recordings. The new theme was announced in July 1986.

On trial

The cast assembled at the BBC's Acton Rehearsal Rooms for a readthrough on Friday 4 April. Since the adverse press comments about his size in the wake of the Aldwych photocall, Baker had also been attempting to lose weight. Presented with the trial concept for the series, Baker felt that the idea was a mistake as it was apparently giving a verdict on the show itself.

Both Baker and Bryant saw the Doctor/Peri relationship as having settled down during the passage of time between series; they had not been happy with their characters' mutual sniping in some previous serials, and were supported in their new approach by Mallett.

Following his casting of Lynda Bellingham, Nathan-Turner cast Michael Jayston as the Valeyard and Tony Selby as Glitz. Like Bellingham, Selby met Nathan-Turner at the party held at Nunzio Peluso's restaurant; just back from Australia where he had been working alongside Anita

Graham in the Theatre of Company run of *Run for Your Wife* in early 1985, the actor had been losing weight, and was upset to learn that the producer wanted him to get fatter to play the lazy Glitz. Nonetheless, the two talked long into the night about the 'intergalactic Arthur Daley' (after George Cole's character in the long-running comedy-drama *Minder*). Selby's TV work had included the landmark play *Up The Junction*, Rediffusion's *The Informer*, Thames' *Ace of Wands*, the Yorkshire sitcom *Shine a Light* and the ATV sitcom *Get Some In!*; he had worked with Mallett on the BBC1 comedy-drama *Cockles*. Mallett had considered comic actors Dawn French and Jennifer Saunders as a possible Glitz and Dibber after working with them at Video Arts, but discovered the work did not fit in with their other commitments. Joan Sims, famous for many of the *Carry On...* films, was cast as Katryca; she had also worked on *Cockles*. Mallett cast Tom Chadbon as Merdeen; Chadbon had previously played Duggan in *City of Death* [1979 – see Volume 31] and had worked with Colin Baker on an 1971 Open University production of *Hamlet* and an episode of the LWT prison series *Within These Walls*. David Rodigan, playing Broken Tooth, was a reggae DJ on Capital Radio presenting *Root Rockers*. Roger Brierley, cast as Drathro, had been heard as a cricket commentator in *The Daleks' Master Plan* [1965/6 – see Volume 6]. Dibber was played by Glen Murphy who had appeared as an uncredited native of Deva Loka in *Kinda* [1982 – see Volume 34]. ■

Connections: Don't look!

► When the Doctor is told by Merdeen that it is forbidden to look at the Immortal, the Doctor comments, "On pain of being turned into a pillar of salt, I imagine." This is a reference to the biblical story of Lot's wife told in Genesis in which Lot and his family are fleeing the city of Sodom before it is destroyed. As they do so, Lot's wife looks back at the city and is turned into a pillar of salt.



Production

The cover of the Outside Broadcast schedule for *The Mysterious Planet* bore a cartoon of a cobwebbed TARDIS in space with two speech bubbles emerging from it: “But Doctor, this is 1986! We must have lost a year somewhere,” ran the first; “I knew I shouldn’t have believed that Grade man when he told us to turn left at Saturn and keep going,” ran the other. From this point on, film would generally only be used

on *Doctor Who* for effects shots; in total, around 25 minutes of *The Mysterious Planet* was to be recorded by the OB team.

The crew travelled from London to the location on the afternoon of Monday 7 April where they spent the remainder of the day rehearsing some of the more important scenes that would be recorded over the next few days. The venue selected for the location work was Butser Ancient Farm, a ‘living museum’ recreation of an Iron Age settlement at Pidham Hill near

East Meon in Hampshire. This venue, run by Dr Peter Reynolds and established in 1974, was close to the country park where remounts for *The Mark of the Rani* [1985 – see Volume 41] had been staged in 1984. In the afternoon, the cast rehearsed various scenes set at the native village. The crew were based for the week at the Angel Hotel in Midhurst in West Sussex, where Baker, Sims and Selby indulged in pudding-eating competitions as they warmed themselves following the cold day shoots.

Recording began the following morning on a bitterly cold week where the crew was plagued by rain, wind and even light snow. Ironically, a rain effect had been called for on the first scene, to be shot at 9am at Hold Pond in the nearby Queen Elizabeth Country Park; this had previously been used for filming on *Revelation of the Daleks* in January 1985. The first sequence recorded was the TARDIS materialising on Ravolox; this was followed by Glitz and Dibber watching the Doctor and Peri explore.

For this series, Baker was given a new version of his costume, having asked for a total redesign which had been vetoed by Nathan-Turner on cost and image grounds. The coat was the same design as the original, but slightly larger. He was also given a new waistcoat which had

‘THE VENUE SELECTED FOR
LOCATION WORK WAS
BUTSER ANCIENT FARM.’

Connections: Bits and bobs

► Humker and Tandrell discover in the Doctor's pockets a torch, an oil can, a paper mask, a teddy bear and a bag of jelly babies. The latter were commonly carried by the Fourth Doctor, although the

Second Doctor was also known to be partial to them.



Below:

Boaters and canes – Colin Baker and Nicola Bryant pose for the camera.



pockets with a piped edging, and buttons in the shape of teddy bears. For this first serial, he wore two new cat badges which had been specially sculpted by Maggie Howard of Maggie's Moggies to resemble two of Baker's six cats: Eric was the model for the one worn in the flashback scenes on Ravolox, while Weeble was the inspiration for the one seen in the trial scenes. The Part Two sequence where Peri's

party meet the Doctor and Balazar outside the tunnel was recorded next, followed by a Part Three scene featuring Glitz, Dibber and their multiblasters. As Balazar, Adam Blackwood was, like the rest of the underground work units, given a pallid make-up, his eyebrows painted out with gelatine; his unflattering balaclava-topped costume earned him a very rude nickname during production.

The unit was due to wrap at 6pm.

Wednesday 9 April continued work from 9am to 6pm with the woodland scenes requiring extras as tribesmen, starting with the natives

pursuing Glitz, Dibber and Peri in Part Two. After this, visual effects put the L1 robot into action for Part Three's chase; the prop was built by effects assistant Mike Ellis from fibreglass over a steel and aluminium frame, and operated from inside by Ellis himself. Unfortunately, the robot refused to operate correctly and threw a track almost instantly, and Mallett soon abandoned his storyboarded shots to show events more from the robot's point of view. The L1's tracks slipped on the muddy ground, and eventually some shots were achieved by laying camera tracks, mounting the prop on a camera dolly and pulling it along on a rope. Where the Doctor comes to his senses, Baker impersonated Jon Pertwee's Third Doctor while delivering the line about Sarah Jane. The final scene recorded was Glitz and Dibber attracting the natives' attention with an explosion.

The following morning's work at Butser Ancient Farm was preceded by a press call, with Baker and Bryant posing with boaters and canes to indicate they were 'back in the old routine' (this was an idea of Nathan-Turner's of which Baker had misgivings); Baker was only required for the photo session on this day and gave interviews to journalists, commenting that the Doctor would be using his wits rather than violence to solve his problems in the new series. Work began around 9.30am

with all the Part One scenes in the village, and continuing with a couple of early Part Two scenes and some point-of-view shots of the settlement. The design team had erected wattling fencing to disguise the modern equivalent that bordered the village. The extras





included former production unit manager (PUM) Kathleen Bidmead (a friend of Nathan-Turner's), plus Alys and Lucy Dyer, daughters of another former PUM, Angela Smith (Alys had played baby Pangol in *The Leisure Hive* [1980 – see Volume 32]). The weather was again bitterly cold, and everyone wanted to crowd around the fire in Kattrya's hut before the unit wrapped around 6.30pm. By now, Nathan-Turner was able to confirm to Selby that he wanted him to reappear as Glitz in the final two episodes of the 1986 series.

The final OB day, Friday 11, saw recording between 9am and 3pm at Butser Farm for the sequences showing Dibber blowing up the obelisk, the Doctor's party being imprisoned, Glitz being selected for sacrifice, Kattrya preparing to attack the Immortal and Peri being imprisoned. Press coverage of the photocall heralding the show's return appeared on Saturday 12, some centred around shots of the gun-wielding Sims (described as a 'cosmic Rambo') while others featured the shots of Baker and Bryant with the boaters and canes. *The Mirror* stated that the new series was called *Dr Who on Trial*; by now the title *The Trial of a Time Lord* had been assigned to all 14 episodes of the series at the suggestion of John Nathan-Turner. The *Daily Express* carried a major piece

by Louise Court entitled *Knock, knock Dr Who's there* which emphasised that in the new series violence would be replaced by humour. Joan Sims was interviewed for *What a carry-on for two-gun Joan* in the *Daily Mail*, while *The Times* carried the short item *Doctor back*.

Rehearsals at the BBC's Acton rehearsal rooms began on Monday 14 April and would continue until Wednesday 23 April. On Thursday 17, Baker, Bryant and Nathan-Turner took time off to join former Tegan actress Janet Fielding at Elstree to send off a 48-foot long lorry-mounted *Doctor Who* exhibition which was set to tour the USA; this was covered by *John Craven's Newsround*. The vehicle set sail on a ship from Liverpool the next day; over the following weekend, Nathan-Turner flew out to Washington to attend a DWFEA Festival.

Colin Baker and Lynda Bellingham had worked together before on a touring production of *The Flip Side* which opened in Guildford in May 1978.

Robot costume

Problems arose with the costume for the Drathro robot during the second week of rehearsals. Wary of difficulties encountered with the full-size Marvin robot costume on *The Hitchhiker's Guide to the Galaxy*, Kelt's team had constructed a fibreglass costume for Roger Brierley to wear, based on a precise one-third clay model. However, after an initial rehearsal Brierley could not face wearing the claustrophobic outfit, which required the actor to peer out through the chest panel, breathing via an air tube in the rear; he feared that he would overbalance in the construction. Nathan-Turner favoured recasting, but Mallett and Kelt agreed that Paul McGuinness, one of Kelt's

Left:

Nicola Bryant and Colin Baker join former companion, Janet Fielding, to promote the travelling *Doctor Who* exhibition prior to its departure for America.

assistants who was 6'4", could occupy the costume, wearing an earpiece to receive directions from Mallett; Brierley, therefore, could deliver the lines off-camera. Kelt had in fact had McGuinness in mind as contingency for this very situation.

Recording began on Thursday 24 April with a two-day session in Studio 6 at Television Centre; the first day comprised recording between 4pm and 5.30pm, and then 7.30pm to 10pm. Recording commenced with scenes in the hut for Parts One to Three; the set was designed with a collapsing wall which the L1 could drive through in Part Three. A shot of the Doctor being hauled off his feet by the L1's manipulators was recorded backwards and reversed in editing.

Recording continued with scenes for Parts One to Three in the tunnel leading down to Marb Station, including the L1 cliffhanger. In the evening, work moved into the Marb subway tunnels for scenes in Parts

Four, Three and Two; some of these scenes were recorded with a high-angle handheld camera which could later be relayed to Drathro's screens inside his castle. Merdeen and his Train Guards were repainted versions of the helmets worn by the troops in *Earthshock* [1982 – see Volume 35]. The recovery of the L1 and the Doctor and Peri's return in the tunnel were then recorded for Part Three. The session ended with two subway scenes: the L1 robot emerging in Part Two and the Doctor arriving in Part One. During the day, recording had been observed by Patrick Mulkern who was reporting for *Doctor Who Magazine*.

The session on the afternoon of Friday 25 ran between 2.30pm to 6pm, starting with the subway-bound cliffhanger bridging Parts Three and Four, then the final tunnel sequence featuring Glitz and Dibber (the container holding the 'secrets' was actually an old-fashioned two-inch videotape case). The cameras moved back

Below:

The Doctor has a close encounter with the L1 robot.





to the subways for the scenes in Parts Two and One concerning the Doctor's capture and Culling; these scenes required the use of a small electric cart, which doubled as the 'train'. Another Glitz and Dibber tunnel sequence was then recorded for Part Three.

Subway scenes

The evening session began with a Part Three Merdeen/Grell subway scene and continued with the Part Four scene where Drathro collapses in the tunnel. While a scene between Merdeen and Balazar was recorded for Part Two, a second translucent version of the Drathro outfit was put in place on the tunnel set and illuminated from inside to glow red and smoke ("I thought there was no smoking on the Tube," quipped Selby). Many more subway scenes for Parts Two, Four, Three and One were then recorded; during these, Baker ad-libbed confusing Humker and Tandrell's names, as 'Tunker' and 'Handrail' respectively.

Rehearsals for the second studio block ran from Monday 28 April to Friday 9 May, with Sims, Billy McColl and Sion Tudor Owen rejoining the cast.

During this time, Nathan-Turner received a panicked phone call to say that Parts Three and Four were underrunning. With Saward unavailable and Holmes ill, Nathan-Turner wrote two-and-a-half minutes' worth of padding material himself (a Part Three subway scene in which Broken Tooth and Balazar argue about which way to lead Katryca through the tunnels, the expansion

of some existing courtroom scenes to emphasise the Doctor's attack on the Valeyard's reasoning, and also the closing debate about the consequences of the Doctor's involvement).

Attempting to keep the content of the new episodes secret, Nathan-Turner had the public observation galleries at Television Centre closed during the studio sessions. Recording in TC3 on Saturday 10 May included an afternoon session from 4pm to 5.30pm. All the Part Four scenes in the food production chamber were recorded first; part of the wall was rigged to explode when blasted by Dibber. A Part Two scene between Merdeen and Balazar was remounted next, followed by Glitz and Dibber scenes in the subways for Part Four. Shots of the L1 in the subway and castle anteroom for Part Two (again including some remounts) were also recorded before the action switched to the section of the subway representing the castle doors for scenes of Merdeen's party in Part Four, plus shots of Balazar at the food hatch in the final episode. Here, Baker ad-libbed the *Water Babies* quotation "and still lobster held on"; the sludge on Blackwood was made of mashed potato, water and food colouring. Another Part One Grell/Merdeen scene was remounted before Part Four scenes of Peri's group at the communication point were taped.

Afternoon recording on Sunday 11 ran between 2.30pm and 6pm; Patrick Mulkern and Richard Marson from *Doctor Who Magazine* were both present for recording, along with a *Radio Times* photographer. Scenes of the natives at the castle

Left:

Humker and Tandrell do Drathro's bidding.

Connections: High office

▶ The Doctor claims that he cannot be put on trial because he is Lord President of Gallifrey. However, the Inquisitor informs him, "Since you willfully neglected the responsibility of your great office, you were deposed." The Doctor was appointed President in *The Five Doctors* [1983 - see Volume 37] but declined to fulfil his duties.





Above: Joan Sims and David Rodigan had gruesome make-up applied for the electrocution of Katryca and Broken Tooth at the hands of Drathro.

doors were recorded first, culminating in the deaths of both Katryca and Broken Tooth. The exploding door behind the Doctor was recorded while a bloody make-up effect was being applied to Sims' and Rodigan's faces (the make-up was toned down from Baron's original plan). All the castle scenes were then recorded in sequence. Here, Baker again ad-libbed the Doctor's references to Humker and Tandrell as 'Humbug' and 'Handbag'. Where the Doctor tricks Drathro and his servants, a blue spark effect was superimposed over the picture.

With the exception of one tunnel, the sets for Drathro's castle and the surrounding corridors were due to be struck from the studio overnight and the trial room set erected ready for recording the following day. However, when the production team arrived on Monday morning, they discovered that all the previous day's sets were still standing and that the trial set had been delivered and erected in the wrong studio. Recording commenced from 11am to 12.15pm with a remount of Drathro's collapse in the tunnel, but the afternoon session could only be used for rehearsals and

readthroughs while the trial room set was struck from the other studio and relocated to TC3. Unfortunately, there was a further delay when it was discovered that the set was too big to fit into TC3, a situation only rectified by hurried modifications, allowing the set to be erected.

Time Lord style

With no recording possible in the afternoon, the intention was to record all the trial scenes in the evening; this meant that Mallett could not use all his planned camera angles. It was decided to leave the arrival of the Doctor in the TARDIS on the passage set to the end, but this had not been recorded by the end of the evening. This shot was finally recorded on Friday 13 June, the final studio day on the next four episodes, Parts Five to Eight, directed by Ron Jones. The Time Lord and Gallifreyan Chancellery Guard costumes worn by the actors in the trial scenes were all taken from stock, having been last used on *The Five Doctors* with some having been originally made for *The Deadly Assassin*. The costumes worn by the Inquisitor and the Valeyard, although inspired by the established Time Lord style, were brand new.

Just days after recording was completed, Robert Holmes lapsed into a coma at Stoke Mandeville Hospital. He died on Saturday 24 May. ■

PRODUCTION

Tue 8 Apr 86 Queen Elizabeth Country Park, Horndean, Hants [Ravolox]

Wed 9 Apr 86 Queen Elizabeth Country Park [Area Above Tunnel]

Thu 10 - Fri 11 Apr 86 Butser Ancient Farm Project, Pidham Hill, Hants [Settlement]

Thu 24 Apr 86 Television Centre Studio 6: Hut; Tunnel; Subway

Fri 25 Apr 86 Television Centre Studio 6: Subway; Tunnel

Sat 10 May 86 Television Centre Studio 3: Food Production Centre; Subway; Castle Anteroom; Castle Doors; Food Hatch;

Communications Post

Sun 11 May 86 Television Centre Studio 3: Subway; Castle Doors; Castle

Mon 12 May 86 Television Centre Studio 3: Tunnel; Passages; Trial Room

Fri 13 Jun 86 Television Centre Studio 6: Trial Room Corridor (remount)

Post-production

Although considerably scaled-down in production, the opening sequence was to prove *Doctor Who*'s single most expensive 1980s shot; to hook the audience, producer John Nathan-Turner devoted over £8,000 on a 45-second model shot which took a week to shoot on 35mm film at Peerless Studios in Elstree. Storyboarded by director of photography Peter Tyler, a motion-controlled camera followed the TARDIS model (newly constructed by

Mike Tucker) as it was sucked down a 'shaft of light' to inside the six-foot diameter Time Lord space station prop (a large fibreglass and plastic model built in six sections to Mike Kelt's design and detailed by his assistants Peter Akass and Melvyn Friend). There were numerous passes of the film made to achieve the effect, each taking a second to create two to

four frames of material; these included a 'beauty pass' of the space station, a pass to capture the points of light on the structure, one for the tractor beam, the shooting of a black-and-white film of the model in silhouette against a white cyclorama



Left: Merdeen has the Doctor at a disadvantage.

which was then later used as a mask for the station to place the stars around it, a beauty pass of the TARDIS, a light pass for the TARDIS, a mask pass of the TARDIS, and finally one with the background star field using the masks. These passes were all composited on film inside the camera.

Electronic effects

The gallery-only session for Parts One to Four of *The Trial of a Time Lord* was on Friday 16 May with the following day spent at the FX Workshop. Editing took place from Monday 2 to Monday 16 June; Part One was re-edited down from its original duration of 25'28" at the end of July. Various electronic effects were added: the deaths of Katryca and Broken Tooth, a white-out of the robot's view, and the four red microwave beams seen in the food processing chamber. In addition, shots of the L1 robot were sped up, whereas some of the studio explosions were slowed down.

Parts One and Four overran and suffered timing cuts; second edits were broadcast of all four instalments. Part One lost a section of the opening court scene in which the Doctor was overruled when arguing with the Inquisitor as to whether the Matrix

Far left: The costly opening sequence to *The Trial of a Time Lord*.



THE TRIAL OF A TIME LORD

► STORY 143a

Right:

Dibber breaks out the big guns.

contains all knowledge or just Time Lord knowledge. This was then followed by the arrival of the TARDIS, with the Doctor fetching an umbrella when Peri stepped out into the rain. The subsequent second trial scene was completely removed; in this, the Valeyard pointed out that the Doctor was referring to confidential material from Gallifrey as he talked to Peri. While warning the Doctor not to be hostile, the Inquisitor asked him why he visited Ravolox. The Doctor pointed out that his information about Ravolox actually came from Woris Bossard's *Extinct Civilisations*. Some OB material with the Doctor and Peri talking before the former entered the subway was trimmed; the Doctor commented that there was strangely little about Ravolox in Gallifrey's records and pondered about writing a thesis on deducing data on a civilisation from its art. Another cut was Glitz and Dibber hearing the tribesmen before seeing them. Towards the end of the episode, Balazar informed the Doctor that they would soon be ready for his stoning, and then told the Doctor that – although he had “an affectation” for him – it would be best to die quickly. In the hut, Glitz chided Dibber for not anticipating the tribe's attack.

Scene cuts and trims

A short scene of the Doctor entering the subway was cut, and the OB sequence showing Peri meeting Katryca was moved back into Part Two. A minor trim was made to Part Three of the prone Doctor telling Peri to keep her head down.

An early Part Four scene with Drathro discussing the aerial's destruction with Humker and Tandrell was split in two, and the start placed towards the end of



Part Three. The end of a subway scene was trimmed, removing Peri directing Tandrell and Humker to the surface via Oxford Circus. The end of a trial scene was cut, removing the Valeyard's suggestion that Humker and Tandrell would have safely repaired the system defect without the Doctor's intervention. The end of the scene with Glitz and Dibber at the castle entrance was removed; Dibber thought that Drathro would not just “sit there on his iron botty” as they blasted their way in, and that the floor was probably mined. A brief court scene in which the Doctor emphasised that the universe was at stake was also removed. The final trim was of Humker noting that the smell of fresh air was the first time Tandrell had ever agreed with him.

For the incidental music, Mallett explained to Glynn that he wanted three distinct themes for the serial, otherwise he allowed the composer total freedom. Glynn scored Part Three first, then Two and finally One and Four. He composed about 51 minutes of music for the serial in total. The opening organ music was inspired by Holmes' description of the cathedral-like space station, and the tolling bell derived from the TARDIS' Cloister Bell, as heard in previous serials.

Dubbing took place on Saturday 14 June (Part Two), Saturday 28 June (Part Three), Saturday 12 July (Part One) and Friday 25 and Monday 28 July (Part Four). ■

Publicity

- ▶ The Drama Early Warning Synopsis for *The Trial of a Time Lord* Parts One to Four was issued on Friday 18 April 1986, promoting Drathro and his service robots as selling points alongside guest-stars Joan Sims and Tony Selby; Michael Jayston was also referred to, although not yet contracted.
- ▶ *The Sun* previewed the revamped series under the headline *Sort Out Saves Doctor* on Saturday 2 August.
- ▶ Viewing Part One, Michael Grade – who had been promoted to join the BBC Board as director of programmes at the start of July – found it very enjoyable; on Thursday 7 August he congratulated John Nathan-Turner at a BBC1 Drama press launch at the Lancaster Gate Hotel. Promotion for the new series began in earnest. Colin Baker was interviewed for *Open Air* on Thursday 14 August while completing work on the Vervoid storyline (Parts Nine to Twelve [1986 – see page 88]).
- ▶ On Tuesday 19, the BBC Press Office confirmed that *Doctor Who* would progress to a 24th series. On Monday 25, a bearded Baker, accompanied by Lynda Bellingham and a host of *Doctor Who* monsters, arrived ‘by TARDIS’ on the BBC chat show *Wogan*. The *Daily Express* of Wednesday 20 discussed the show’s return, while Dominic Glynn was profiled in the following day’s

Observer Colour Supplement. The *Times* carried Angella Johnson’s story *The Doctor on trial in new television series* on Saturday 30 August to promote the show’s return. Jack Bell’s *Tonic for Dr Who...* plugged *Dr Who on Trial* [sic] on Saturday 6 September, Anne Caborn spoke to Colin Baker in *Today’s The good doctor returns*, while Nicola Bryant’s departure from the series was covered in the *Daily Mail’s How Peri survived*.

- ▶ The main trailer for the series began with the words, “*Doctor Who* returns, only to find he’s on trial”; this showcased the expensive space station shot, some courtroom scenes, the Doctor evading the robots and Katryca’s demise. On Thursday 4 September, *Radio Times* carried a colour feature by Katie Griffiths titled *Guess who’s back at last*; this was centred around an interview with Baker in the *Back Pages* section of the magazine. The *Radio Times* listing for Part One was accompanied by a shot of the Doctor and the Inquisitor.

Below:
The *Radio Times* listing for Part One of *The Trial of a Time Lord*.



Broadcast

Above:
The Doctor
defends
his case.

► The new series debuted on Saturday 6 September, heralded in the morning by a guest appearance by Bonnie Langford on BBC1's *Saturday Picture Show*. That day, Colin Baker, Nicola Bryant and John Nathan-Turner joined over 500 expectant fans in London's South Kensington at the *Doctor Who* Appreciation Society convention Panopticon VII. Party poppers were distributed to attendees as production secretary Kate Eastal and MC Gordon Roxburgh introduced Part One, which was shown via a large video projector.

► *Doctor Who* had been scheduled at 5.45pm on Saturday evenings, directly after *Roland Rat: The Series*, which it was believed would be a major success; however, over on the ITV network, the highly popular *The A-Team* had

a 10-minute start on *Doctor Who*. Unfortunately *Roland Rat: The Series* was a disaster, not even making the top 100 shows.

► After Part One, a colour caption slide of the Doctor and the TARDIS was shown while six VHS tapes from the series were promoted along with the ongoing *Doctor Who* Exhibition at Longleat; the commercial releases were also plugged after Part Four.

► The ratings for *The Trial of a Time Lord* Part One were low, under five million; they continued to fall steadily during the coming weeks, Part Four attracting the series' smallest audience in many years (although the Appreciation Index was an improvement on the 1985 series). From Part Three onwards, the



Left:
The Doctor
introduces
*Roland Rat:
The Series*.

episodes were preceded by a continuity announcer's recap of the story so far, alongside colour caption slides.

- ▶ On Monday 8 September, Baker, Langford and Nabil Shaban pre-recorded an item previewing the new series for *Blue Peter*; the transmission of this was delayed to Thursday 18 September and also featured Drathro (operated by Paul McGuinness) and the L1 (operated by presenter Janet Ellis' father Mike Ellis). Tuesday 9 then saw the BBC replying to some of Saward's earlier comments in the *Evening Standard*. The fall-out from comments made by Saward formed Gerard Werson's front page story *Dr Who Chief Zapped By TV Script Editor* in *Television Today* on Thursday 11 September.
- ▶ In character as the Doctor, Colin Baker introduced the Saturday 13 September edition of *Roland Rat: The Series* in a sequence pre-recorded on the final studio day for *The Trial of a Time Lord* in which the Doctor fired at Cousin Reggie.
- ▶ The Wednesday 17 edition of *Points of View* carried many letters of praise for the show; Alan Barnes of Barnet, Herts was impressed by the opening effects shot, but there was criticism of Glynn's new arrangement of the theme.
- ▶ In the 27 September-3 October issue, *Radio Times* carried a couple of letters from Stephen Bell of Bradford and Andrew Murray of Timperley about the debut episodes, again with mixed reactions to the music.
- ▶ The various press articles about the show's return also generated correspondence for letters columns; R Taylor of Worksop commented, 'Thank goodness *Dr Who* is back,' in the *Daily Mirror* on Thursday 25 September.
- ▶ Sold abroad as a whole, *The Trial of a Time Lord* was broadcast in Australia, New Zealand, Canada, United Arab Emirates, Germany and in North America where Parts One to Four were also edited together as a TV movie of 91 minutes' duration. UK Gold screened the episodes from November 1994, with a compilation version airing from November 1996.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 6 September 1986	5.45pm-6.10pm	BBC1	24'57"	4.9M (69th)	72
Part Two	Saturday 13 September 1986	5.45pm-6.10pm	BBC1	24'44"	4.9M (75th)	69
Part Three	Saturday 20 September 1986	5.45pm-6.10pm	BBC1	24'18"	3.9M (98th)	70
Part Four	Saturday 27 September 1986	5.45pm-6.10pm	BBC1	24'20"	3.7M (97th)	72

Merchandise

Right:

The hologram sleeve for the 12" single release of the new theme tune, with an illustration by Sid Brak.

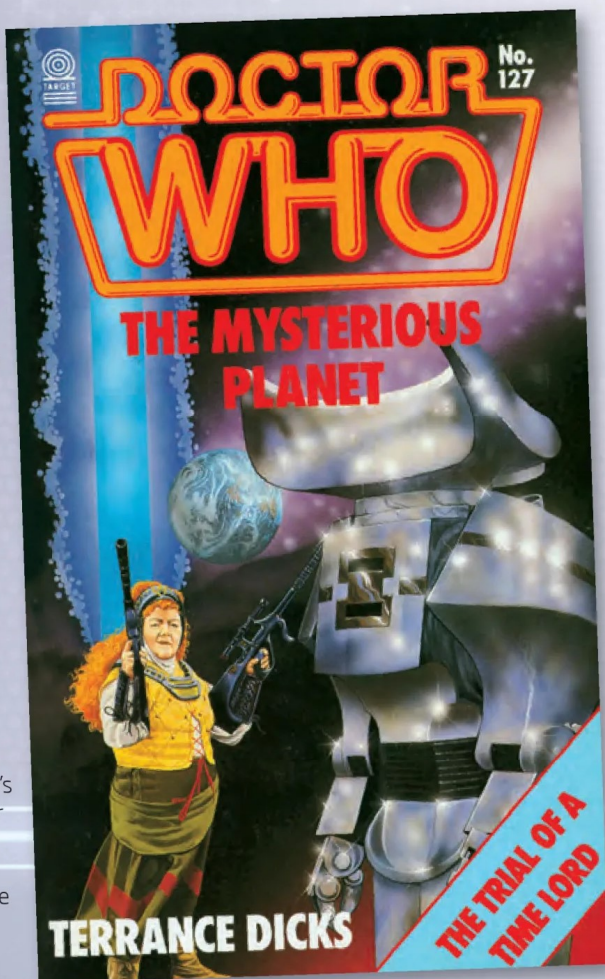


Terrance Dicks novelised Parts One to Four of *The Trial of a Time Lord* as *Doctor Who – The Mysterious Planet* in April 1988. The book was published in hardback by WH Allen in November 1987 with a Target paperback following in April 1988. Subtitled *The Trial of a Time Lord*, both editions carried the same Tony Masero cover.

Dominic Glynn's new version of the *Doctor Who* theme was advertised for sale as a vinyl record as early as September 1986

Right:

Tony Masero's cover for the novelisation.



Far right:

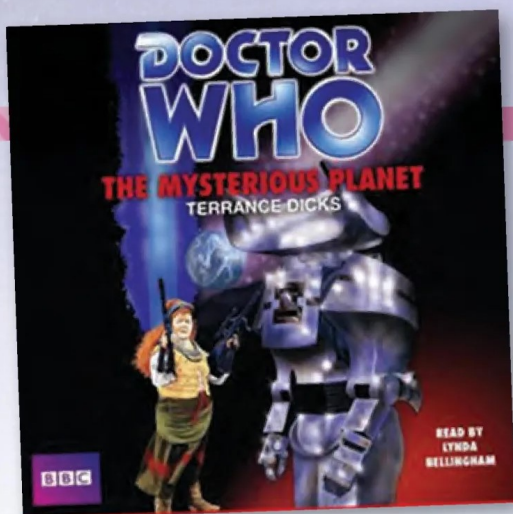
Dominic Glynn's soundtrack for the story was released on cassette by the *Doctor Who* Appreciation Society

but was delayed; a seven-inch version came out in November, followed a year later by a 12-inch version and a cassette single, all from BBC Records and Tapes.

Much of Dominic Glynn's incidental score for Parts One to Four was featured on *Black Light: The Doctor Who Music of Dominic Glynn*, a limited-run cassette issued by the *Doctor Who* Appreciation Society in 1988. Silva Screen's 11-CD *Doctor Who – The 50th Anniversary Collection*, released in September/November 2014, featured Glynn's version of the theme music, plus an extended suite of his incidental music for Parts One to Four; a shortened version of the suite had featured on the four-disc version released in December 2013.



The audiobook *Doctor Who: The Trial of a Time Lord Vol 1* was released by AudioGO in September 2013. It included *The Mysterious Planet* novelisation read by Lynda Bellingham.

**Far left:**

The audiobook of the story, read by Lynda Bellingham.

The whole of *The Trial of a Time Lord* was released by BBC Video in October 1993. It came in a TARDIS tin, of which there were seven variants displaying a photo on the tin's base of each of the first seven Doctors. In September 2008, *The Trial of a Time Lord* was released on DVD by BBC Worldwide. The special features for Parts One to Four – referred to as *The Mysterious Planet* – were:

- ▶ **Commentary 1** with Colin Baker, Nicola Bryant, Tony Selby and Adam Blackwood
- ▶ **Commentary 2** with script editor Eric Saward (Part One only)
- ▶ **The Making of The Trial of a Time Lord: Part One: Mysterious Planet** – with Colin Baker, Nicola Bryant, Dominic Glynn, Clayton Hickman, Mike Kelt, Michael Jayston, Tony Selby, Jim Sangster

**Left:**

Clayton Hickman's cover for the DVD release.

- ▶ **The Mysterious Planet: Deleted & Extended Scenes**
- ▶ **Trails and continuity**
- ▶ **35mm film sequence** – the full-length version of the motion-control model shot that opened the story
- ▶ **Music videos** – three music videos with the option of various soundtracks
- ▶ **Wogan** – featuring Colin Baker and Lynda Bellingham broadcast Monday 25 August 1986
- ▶ **Blue Peter** – Mark Curry and Janet Ellis talk to Colin Baker, Bonnie Langford and the designers and operators of the L1 and L3 robots, while Peter Duncan interviews Nabil Shaban. Broadcast Thursday 18 September 1986
- ▶ **Points of View** – broadcast Wednesday 17 September 1986
- ▶ **Photo gallery**

The serial was featured in issue 129 of the *Doctor Who DVD Files*, published by GE Fabbri in December 2013.

Models of Drathro were issued by Fine Art Castings in 1987 and Harlequin Miniatures in 1998. Harlequin also released a metal model of Katryca in 1999. ■

Far left:

The TARDIS tin containing the 1993 video release.

Cast and credits

CAST

Colin Baker The Doctor
with

Nicola Bryant Peri
Michael Jayston The Valeyard
Lynda Bellingham The Inquisitor
Joan Sims Katryca
Tony Selby Glitz
Roger Brierley Drathro
Tom Chadbon Merdeen
David Rodigan Broken Tooth
Glen Murphy Dibber
Adam Blackwood Balazar
Billy McColl Humker [2-4]
Sion Tudor Owen Tandrell [2-4]
Timothy Walker Grell

Right:

Filming a
close-up shot
of the Doctor.



UNCREDITED

Geoff Whitestone Court Clerk
Guy Matthews, Ken Pritchard, Kenneth Thomas, Lew Hooper, Derek Hunt, David Enyon, David Bache, Bob Hargreaves, Jack Horton, Leslie Weekes, John Buckmaster, Leslie Fry, James Delaney, Llewellyn Williams, Roy Seeley Time Lords
Johnny Lee Harris, Rodney Cardiff, David Wild, Peter Gates-Fleming, John Capper, Gary Forecast Red Guards
Kathleen Bidmead, Muriel Wellesley, Barry Lindsay, John Lewery Elders
Andrew Bopitt, Derek Thomson, Dave Carson, Gordon Williams, Richard Olley, Alex Reid, Steve Butler, T Melbourne, Ray Bennett, Neville Denton, Ralph Harvey, John Jones Tribesmen
Jane Thorne, Beryl Lindsay Tribeswomen
Ray Cresswell, Cindy Locke, Alys Dyer, Lucy Dyer Children
Lance Walton, Nigel Davies, Andy Knight, David Foster, Perry Evans Glen Ford, Gary Clasey Native Guards
Perry Evans, Dean Lindsay, Alan Richards, Robert Bicknell Natives/Native Guards
Darren Margo, Richard Aldridge, Steve Ritchie, Malcolm Ross, Verdi Stewart, Barry Butler Natives
Oscar Peck, Paul Ellison, Rhett Stevens, Eric Corlett, Derek Holt, Ian Johns, Tony McEvoy, David Wild, Laurie Goode, Dave Harrison, Barry Jacobs, Wilbert Johnson Workers
Paul McGuinness Drathro Operator
John Emms, Mark Kirby, Glen McLaughlan Train Guards
Stuart Newton Train Driver
Mike Ellis L1 Service Robot Operator



David Wilde, Oscar Peck, Paul Ellison, Rhett Stevens, Peter Dukes, Christopher Holmes, Paul Lecomber, David Hampton, Robert Bicknell, Richard Aldridge Natives

CREDITS

Written by Robert Holmes
 Title Music Composed by Ron Grainer
 Incidental Music: Dominic Glynn
 Special Sound: Dick Mills
 Production Manager: Clare Graham
 Production Associate: Angela Smith
 Production Assistant: Joy Sinclair
 Assistant Floor Manager: Stephen Jeffery-Poulter
 [with Sally Newman, uncredited for OB and Block One]
 OB Lighting: John Wiggins [1-3]

OB Sound: Bill Whiston [1-3]
 Visual Effects Designer: Mike Kelt
 Video Effects: Danny Popkin
 Vision Mixer: Jim Stephens
 Technical Co-Ordinator: Alan Arbuthnott
 Studio Camera Supervisor: Alec Wheal
 Videotape Editor: Stephen Newnham
 Studio Lighting: Mike Jefferies
 Studio Soundman: Brian Clark
 Costume Designer: Ken Trew
 Make-up Designer: Denise Baron
 Script Editor: Eric Saward
 Title Sequence: Sid Sutton [1]
 Designer: John Anderson
 Producer: John Nathan-Turner
 Director: Nicholas Mallett
 BBC © 1986

Above:
 Peri and the
 Doctor are
 stopped in
 their tracks.

Profile

LYNDA BELLINGHAM

The Inquisitor

Lynda Bellingham was born Meredith Lee Hughes on 31 May 1948 in Montreal, Canada, after her teenage mother Marjorie Hughes met a sailor while journeying to New Zealand.

Hughes' strict Jewish upbringing forced her to give her daughter up for adoption. Adopted at six months by English BOAC pilot Captain Donald Bellingham and wife Ruth, she was raised on a farm in Aylesbury, Buckinghamshire.

Attending Aylesbury High School, she became involved with the Pendley Open Air Shakespeare Festival in her summer holidays. Studying at London's Central School of Speech and Drama from 1966, fellow student Nickolas Grace joked her acting was so bad she would end up in Frinton-on-Sea Rep. They both duly found their first work there. Further Rep followed at Crewe, Chester, Coventry and Oxford.

Small television parts came in *Kate* (1971) and *A Family at War* (1972), before a major

break as Nurse Hilda Price in *General Hospital* (1972/3). Other dramas included *Z Cars* (1974/5) and *Couples* (1976).

The bubbly Bellingham was sidelined into bawdy comedy. Tellingly, her character in *Tell Tarby* (1973) was named Nurse Norma Snockers. Supporting spots came in *Billy Liar* (1974), *Yus My Dear* (1976) and *Big Boy Now!* (1977). She also starred in *The Fuzz* (1977) and *The Pink Medicine Show* (1978).

She later regretted both appearing in film sex comedy *Confessions of a Driving Instructor* (1976) and also, briefly, marrying its director Greg Smith. Other decorous film roles included *Sweeney!* (1977), *Stand Up Virgin Soldiers* (1977) and *Riding High* (1981).

After glamorous TV roles in *Hazell* (1979), *Shoestring* (1979) and *The Professionals* (1980), more challenging work came in *Mackenzie* (1980) and *Funny Man* (1981), with supporting parts in *Blake's 7* (1981), *Angels* (1982), *Educating Marmalade* (1982) and *The Gentle Touch* (1984).

Theatre included *Chapter Two* (1981, Lyric, Hammersmith) and one-woman show *Catherine of Sienna* (1984, The King's Head, Islington), as well as *Noises Off* (1984, Savoy Theatre), *Strippers* (1985, Phoenix Theatre) and *Look, No Hans!* (1985, Strand Theatre).

Her most famous role came in 1983, as the 'Oxo mum' in a much-loved series of 42 gravy commercials made over the next 16 years.

Her part in *Doctor Who* came after John Nathan-Turner dined at the restaurant she owned with second husband Nunzio Peluso, whom she married in 1981. They had sons Michael (born 1983) and Robert (born 1988). The relationship ended in 1996.

Recommended by *Doctor Who* director Peter Moffatt, Bellingham replaced Carol Drinkwater as Helen Herriot in a revived *All Creatures Great and Small* (1988-90).

She played Faith Grayshot in five series of sitcom *Second Thoughts* (1991-4) – adapted from a BBC radio series (1988-

Below:

Lynda Bellingham appeared with Christopher Timothy in the revived *All Creatures Great and Small*.



92) – and its spin-off *Faith in the Future* (1995-8). She was ambushed on the *Second Thoughts* set in 1993 for *This Is Your Life*.

Heavier fare included a TV *Martin Chuzzlewit* (1994), stage plays *The Sisters Rosensweig* (1994, Greenwich Theatre/Old Vic) and *Vincent River* (2007, Trafalgar Studios) and Russian movie *The Romanovs* (2000).

Recurring TV roles came in *At Home with the Braithwaites* (2000-3), *The Bill* (2004) and *Bonkers* (2007), with guest spots in *Waking the Dead* (2001), *My Uncle Silas* (2001), *Robin Hood* (2007) and *New Tricks* (2007).

Amid almost 300 appearances on *Loose Women* between 2007-11 she competed in *Strictly Come Dancing* (2009) and starred in stage productions of *Calendar Girls* (2008-12).

Bellingham reprised the Inquisitor (now named Darkel) in Big Finish audio series *Gallifrey* (2004-6) and *Trial of the Valeyard* (2014).

Diagnosed with colon cancer in July 2013, she was awarded an OBE in 2014's New Year's Honours list.

Her first autobiography *Lost and Found: My Story* was published in 2010, her second *There's Something I've Been Dying to Tell You* appeared less than two weeks before her untimely death. Bellingham passed away on 19 October 2014, aged 66, in the arms of her third husband Michael Pattemore. ■





THE TRIAL OF A TIME LORD

PARTS FIVE-EIGHT

► STORY 143b

As the Doctor's trial continues, further evidence against him is presented in the form of his recent visit to Thoros-Beta. There he once again encountered his old adversary, Sil, and a scientist conducting a series of horrific experiments on living creatures.



THE TRIAL

'THESE EPISODES SAW
THE DOCTOR BEHAVING IN
A COWARDLY AND
UNPRINCIPLED MANNER.'

Introduction

When the Time Lords were first introduced in *The War Games* [1969 – see Volume 14] we learned that their cardinal rule was never to interfere.

And this is the basis on which the Doctor was brought to trial – not just then, but in *The Trial of a Time Lord* as well. But over the years, this fundamental principle, this inviolable law, seems to be an exception for them rather than a rule. Not only did they get both the Third and Fourth Doctors to act as their agent on numerous occasions, we heard of their interference in *Image of the Fendahl* [1977 – see Volume 27], *Underworld* [1978 – see Volume 28] and *State of Decay* [1980 – see Volume 33]. *The Deadly Assassin* [1976 – see Volume 26], *Arc of Infinity* [1983 – see Volume 36] and *The Five Doctors* [1983 – see Volume 37] revealed that Time Lords could be corrupt at the highest levels.

In the second segment of the trial, the High Council of the Time Lords moved fast to put a stop to Crozier's experiments, as he'd found the secret to immortality and this threatened to upset the natural course of evolution throughout the universe. In the final two parts of *The Trial of a Time Lord*, we also discovered the Time Lords had interfered in the affairs of other worlds not for the greater good, but to protect their own secrets.

Of course, eventually the Time Lords risked the entire past and future of the whole universe by participating in the Time War. And in *The End of Time* [2009/10 – see Volume 62] they decided to destroy all of time and space and become creatures



of pure consciousness. Turning the tables on those who would accuse him, the Doctor eventually banished Rassilon and the High Council for their terrible crimes in *Hell Bent* [2015].

Having dropped hints about the Doctor meeting himself at the beginning of the story, Parts Five to Eight of *The Trial of a Time Lord* saw the Doctor behaving in a cowardly and unprincipled manner. It's not clear whether this was fake evidence inserted by the Valeyard, or if the Doctor had his brain scrambled by Crozier's machine, but this glimpse of an 'evil' Doctor foreshadows the revelation in Part Thirteen.

It would seem that even if the Time Lords and the Doctor consider themselves to be the good guys, and for the most part act with the best of intentions, both have a darker, more troubling, side to their nature. ■

Above:
The Five Doctors –
Time Lord
corruption
at the
highest level.

PART FIVE

The Valeyard presents the Doctor's next adventure; the one in which he was engaged when he was removed from time and brought to the court.

In the recording, the TARDIS lands on a beach beneath the lurid skies of Thoros-Beta. [1] The Doctor and Peri have come to the planet as they believe it has been arming primitive civilisations with advanced weaponry.

They enter a cave where they are attacked by a savage beast. The Doctor is carrying a phaser which accidentally discharges, killing the beast. A group of guards arrive led by a man called Frax. He accuses the Doctor and Peri of murdering the Raak. [2] The Doctor claims they recently landed and plays along with Frax's assumption that he has come to see a scientist called Crozier.

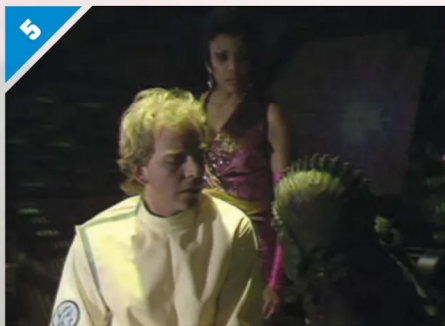
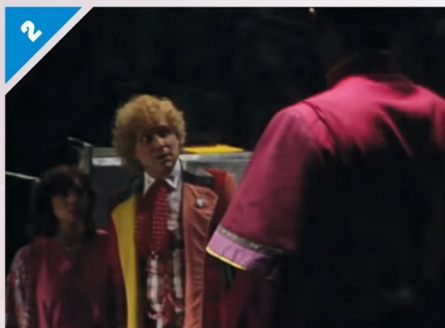
Crozier is currently conducting a brain pacification experiment on a burly warlord, King Yrcanos.

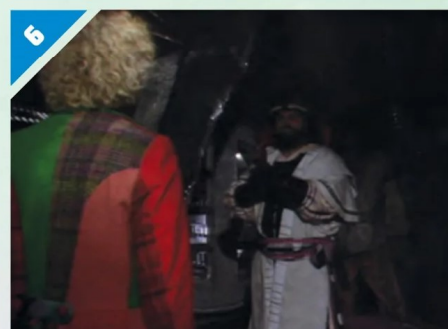
The Doctor and Peri escape into the tunnels where they discover a man with a wolf face chained to a wall. [3] Then the Doctor and Peri duck out of sight as some guards walk past, bearing a familiar figure – Sil! [4]

In the courtroom, the Valeyard draws attention to the Doctor's habit of placing his companions in danger.

In the recording, Sil confers with his superior Mentor, the Lord Kiv, who is in increasing pain. Crozier and Matrona Kani enter the commerce room with the news that the Raak is dead. If it reverted that means that Crozier cannot guarantee the success of Kiv's treatment. [5]

The Doctor and Peri sneak into Crozier's laboratory. The Doctor is in the process of releasing Yrcanos when Sil is carried in, followed by Crozier and Kani. Sil suggests using Crozier's pacification machine to find out if the Doctor is telling the truth about being attacked by the Raak. The experiment begins... [6]





PART SIX

Yrcanos roars into life, knocks out the guards and escapes into the tunnels with the Doctor and Peri. The Doctor is dazed and childlike. Yrcanos is determined to find his equerry Dorf and raise an army to destroy the Mentors. [1]

Crozier repairs his equipment. Kiv complains that the pain in his head is increasing. His brain is growing too large for his cranium. He warns Crozier and Sil that if he dies, they will die too. [2]

Frax returns to the induction centre, where Thoros-Alphans are given implants to make them compliant. Sil orders Frax to search the tunnels leading to the sea, then the Doctor, Peri and Yrcanos enter. The Doctor betrays his friends and Peri and Yrcanos are forced to flee.

The Doctor is taken to Crozier's laboratory and tells him that the Raak attacked first. This means Crozier will

have to redesign his equipment before he transfers Kiv's brain into a new body. The Doctor offers to help. [3]

Yrcanos finds his equerry Dorf, the man with a wolf face, and swears he will be revenged.

While hiding from the guards, Peri is discovered by Kani who enlists her as a servant. [4] Her first task is to deliver medication to Kiv, who is in conference with Sil and the Doctor. The Doctor exposes Peri, and Sil orders his guards to take her to the Rock of Sorrows for interrogation.

In the courtroom, the Doctor explains that this was a ploy to help Peri escape. But the recording just shows the Doctor telling Peri that he must please the Mentors if he is to avoid having Kiv's brain transplanted into his head. [5]

Yrcanos and Dorf see the Doctor and Peri being escorted back through the tunnels. Yrcanos attacks their escort, steals his gun, and turns it on the Doctor... [6]

PART SEVEN

Peri knocks the gun out of Yrcanos' hand and the Doctor gets away.

In the courtroom, the Valeyard accuses the Doctor of cowardice.

In the recording, the Doctor returns to Crozier's laboratory where the scientist is preparing the body of the dead Mentor to serve as a new host for Kiv's brain. [1]

Yrcanos leads Peri and Dorf through the tunnels. Yrcanos is convinced there must be a resistance movement and that they await his leadership.

Kiv's brain is placed in his new body. The new body fails to respond, and Kiv's guards prepare to execute Sil. But then Kiv starts to breathe, much to Sil's relief.

Peri, Yrcanos and Dorf are surrounded by Alphan freedom fighters led by a man called Tuza. Yrcanos offers to bring them triumph against their enemies. [2]

Kani spots a problem with Kiv's life-signs. Crozier commences resuscitation.

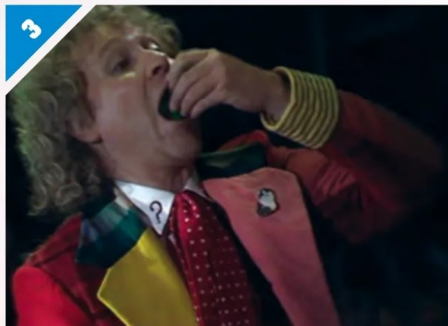
In the commerce room, the Doctor helps Sil with his investments. Sil gives him a marsh minnow to eat – and swallowing it, the Doctor seems to come back to his senses. [3]

Peri, Yrcanos, Dorf and the rebels find Linna, an old friend of Tuza's who has been prematurely aged to death by the Mentors. [4]

The Doctor returns to the laboratory and helps restore Kiv to life. When Kiv wakes up, the first thing he sees is Sil and he recoils in horror and gibbers. But soon his condition stabilises. Kiv explains that he dreamed of being lost in the Sea of Despair and Longing. [5]

Peri, Yrcanos, Dorf, Tuza and the rebels come to the entrance of their weapons dump. Frax appears, telling them to surrender. Yrcanos attacks, so Frax shoots him, then Tuza, then a guard shoots Peri and Dorf.

In the courtroom, the Doctor is horrified. And the Valeyard holds him responsible! [6]





PART EIGHT

Peri tell the Doctor the others are not dead, merely stunned.

Back in the recording, Kiv babbles about the sea. The Doctor realises that the host cells are distorting Kiv's memory.

Peri, Yrcanos and Dorf are locked in a cell together. Peri and Yrcanos are becoming strangely fond of each other. [1]

Crozier wonders whether Peri might be a suitable host for Kiv's brain. The Doctor objects, so Crozier suggests he find a suitable candidate from the induction centre.

Peri is taken to the laboratory where Crozier says she is a promising candidate.

The Doctor asks Frax to lead him to Yrcanos. The Doctor releases Yrcanos and Dorf and imprisons Frax.

In the commerce room, Sil and Kiv meet their partner from Possicar. [2]

The Doctor, Yrcanos and Dorf enter the induction centre and free Tuza.

In the laboratory, Crozier tells Kani to shave Peri's head. [3]

Dorf is killed by a guard. The Doctor, Yrcanos and Tuza reach the implant control centre and destroy it.

Sil and Kiv are carried through tunnels as Alphan slaves whirl in confusion. [4] Kiv reaches the laboratory where Crozier prepares him for brain transference.

The Doctor is separated from the others. The TARDIS appears nearby and the Doctor is drawn into it. [5] This was when he was brought to the trial! The Doctor is furious – he was taken out of time just as he was about to save Peri! The Inquisitor tells him it was already too late.

In the recording, Crozier confirms that he has transferred the contents of Kiv's mind into Peri's brain. Kiv awakes, delighted with his new body, [6] then Yrcanos bursts into the laboratory, destroying everything.

In the courtroom, the Doctor is stunned by Peri's death. He suspects he was taken out of time on purpose for another reason.




Pre-production

After his *Doctor Who* début, *Vengeance on Varos* [1985 – see Volume 40], had been recorded during the summer of 1984, author Philip Martin was invited to write another two-part story for the following series by producer John Nathan-Turner and script editor Eric Saward; the team was keen to reuse Martin's *Vengeance on Varos* villain, Sil, played by Nabil Shaban. Late in 1984, Martin set to work developing a storyline initially entitled *The Planet of Storms*, and later *Mission to Magnus*.

In Philip Martin's *Mission to Magnus* scripts, the Doctor encounters an exiled Sil on the female-dominated world Magnus.

The production team had suggested Martin's scripts include the Ice Warriors, militaristic Martians first seen in *The Ice Warriors* [1967 – see Volume 11] and last seen in *The Monster of Peladon* [1974 – see Volume 21]; here, the Ice Warriors were burrowing into the planet's ice cap to alter the climate, making Magnus suitable for colonisation. Martin also created a new villain in Andor, a Time Lord who the Doctor recalled had bullied him at school.

Martin had produced first draft scripts by February 1985 when transmission of the new series was postponed for 18 months; until that point, *Mission to Magnus* had been a likely candidate for the series' third serial, and was slated



'THE TEAM WAS KEEN
TO REUSE SIL, PLAYED
BY NABIL SHABAN.'

to be directed by *Vengeance on Varos*' Ron Jones.

All the planned 45-minute scripts for the new series were eventually abandoned; Martin later adapted his draft scripts in the paperback novel *Doctor Who – Mission to Magnus*, which was published by Target Books in June 1990 as part of their *Missing Episodes* series. Later still, *Mission to Magnus* was adapted by Martin as an audio drama, starring Colin Baker and Nicola Bryant, released in December 2009.

Work on the revamped series had commenced with a meeting between its production team and its intended writers on Tuesday 9 July 1985 at the BBC's Threshold House; joining Nathan-Turner and Saward

were Martin, *Doctor Who* veteran writer Robert Holmes, plus newcomers David Halliwell and Jack Trevor Story. The 1986 series' 14, 25-minute episodes were to see the Doctor on trial; in a scenario similar to Dickens' *A Christmas Carol*. Events depicting the Doctor's past, present and future would comprise the trial's 'evidence'. Holmes was to write four episodes set in the past, Martin four set in the present, and then Halliwell and Story two each, both of which would be set in the future; Holmes would provide the season's two-part wrap-up. The need to avoid depicting graphic violence – for which the 1985 series had been much criticised – was stressed. The writers were given character breakdowns of three new

regular characters: the prosecuting Valeyard, the court's presiding Inquisitor, and new companion Mel.

A new companion was required because of the planned mid-series departure of actress Nicola Bryant, who played Peri, the Sixth Doctor's sidekick. During the summer, Nathan-Turner had lunch with Bryant and explained that she could be recontracted to finish the year and continue as Peri. However, Bryant had found the series' hiatus difficult; despite some theatre work in Leicester, she felt her options were limited by her *Doctor Who* association and that she needed a change. Bryant wanted Peri to have a strong, noteworthy finale, having been disappointed with the exit of the character of Tegan when she had visited the studios for recording of *Resurrection of the Daleks* [1984 – see Volume 39]. When Colin Baker heard that Bryant would be leaving the series, he was very sad that she was moving on.

Below:

Kiv is prepared for brain surgery

It was decided that Peri should exit in the final episode of Martin's storyline; a daring decision was taken to kill the character off but Martin was asked to keep this a strict secret, and did not know for some time that Bryant was aware of how her character would exit. With no knowledge of the other stories in the trial sequence, Martin developed another Sil storyline, this time set on the villain's home world, Thoros-Beta, which had been mentioned in *Vengeance on Varos*; an early working title for the serial was *The Planet of Sil*. Again keen to convey his fears of rampant capitalism, Martin worked out a detailed rationale for Sil's people, the Mentors, an alien elite who used another race as slaves. Their planet having no natural resources, the Mentors survived by investment – manipulating the universal stock market, and making dubious arms exports to war-torn worlds. In addition, Martin had severe concerns about



genetic engineering; as such, the Mentors tampered with their biology to extend their lives; the original storyline placed a heavy emphasis on the Mentors as a mutated race in different stages of development (those whose brains had developed most had least mobility). Martin also considered the inclusion of a species of giant tadpoles which were a mutation of the same race as the Mentors but had never developed mentally. In the rehearsal scripts, Martin described them as 'mutated aliens of similar race to Sil. All are slightly different in that some can walk, some can hobble and limp but at least two others apart from Sil need to be carried on their water tanks by bearers.'

The Planet of Sil

While Martin was still on staff as a radio drama producer at the BBC's Pebble Mill in Birmingham, he was commissioned to write the scripts under the title *The Planet of Sil* on Friday 13 September 1985 for delivery on Tuesday 8 October. Part One, now with the title *Mindwarp*, was accepted on Friday 4 October, with the remaining episodes accepted on Friday 31 January 1986. Martin had deliberately inserted a number of comedic elements – much humour, for example, came from Sil's inability to understand how to handle his power – and was amazed when Saward subsequently removed much of this. Saward also insisted on new characters being added to the reoriented plot. Martin had not attempted to link his story into either proceeding or succeeding trial narratives, assuming that this would be done by Saward.

By January, Martin's storyline was confirmed as the 1986 series' second serial, with Ron Jones having already been booked to direct the episodes on 12

December. Jonathan Powell, the BBC's head of series and serials, gave his comments on the first seven scripts of the series to Nathan-Turner and Saward on Monday 24 February, saying that Martin's first three scripts had a lot going for them.

Martin's scripts maintained continuity to Holmes' preceding four episodes; Part Five's script specified that the serial should open with an establishing model shot of the space station where the trial was taking place and, in keeping with Holmes' Part One rehearsal script, indicated that the space station 'continues to be bombarded by the electrical storm' (an element that was ultimately lost from both serials). Directions in Part Eight indicated that, after the TARDIS had left Thoros-Beta, it should be seen spinning down the white shaft of light as per the first scene of the series' first episode. In addition, there were numerous references to the evidence supposedly missing from the adventure depicted in the preceding four episodes.

The transmitted serial would diverge from the original scripts at several points. In the scripted Part Five, Peri complained that she was wet on leaving the seabound TARDIS; the effect of the CD phaser on the rock was to make it melt, then explode; the arrival of the Raak was heralded by 'a scuttling sound' before 'a suckered arm with a crablike pincer hand closes around Peri's waist'. (In addition, the Raak had a 'glistening green and speckled arm', 'a fearsome green head' and was meant to trigger the alarm klaxon by pulling a wall handle.) Martin commented in his script that the corridors beyond the cave

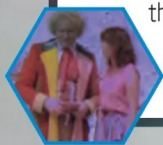
Connections: Due respect

▶ The Valeyard addresses the Inquisitor as "Sagacity", causing the Doctor to accuse him of being a sycophant. 'Sagacity' is defined as 'the quality of being sagacious – having or showing acute mental discernment and keen practical sense'.



Connections: Lost adventure

► The Doctor and Peri discuss their previous (unseen) adventure, in which they encountered an apparently lecherous Warlord of Thordon whose dying words to them were: "Thoros-Beta, send more beams that kill". It is these words that have brought them to their current location.



should change from rock into something more 'high-tech'.

Part Five's script would also see Crozier, bending over Yrcanos, catch his coverall on a jewelled dagger and remark, "Barbarians!"; where the Doctor and Peri found themselves caught between the Lukoser and the guards, the Doctor pointed out a shallow fold in the wall that they might be able to squeeze into; on seeing Sil pass by, the Doctor said, "Never did like meeting old enemies."

Kiv, the Chief Mentor, was 'a being akin to Sil, but comprising a huge head, with evidence of surgery, and a tapering body without legs that gives him a tadpole appearance'. The script also suggested that Kiv's profit room would house a third Mentor ('another variant of the mutated amphibian species to which the Mentors belong').

Yrcanos' escape at the start of Part Six would be changed: 'Yrcanos then uses a length of flex with a transformer box attached which he whirls as a weapon to clear a way to the door'. In the courtroom, after the Doctor is seen to betray Yrcanos, the Time Lord claimed to be suffering a "displacement of reason". In the rehearsal scripts, the cliffhanger to Part Six came at the Doctor's interrogation of Peri on the Rock of Sorrows: 'The Doctor raises his arm as if to strike down at Peri. Close-up on the Doctor's angry manic face'.

In the same episode, a 'coffin-like structure' on the operating table in Crozier's lab contained 'a replica of Kiv' (originally this other body was green, later changed to 'mud-coloured'). When Tuza and his men captured Yrcanos' party, the Alphans emerged from a pair of secret



panels in the corridor walls which led to rock passages.

The setting of the serial was given as 'Thoros-Beta. Twenty-fourth century. Last quarter, fourth year, seventh month, third day' – and the planet itself was 'a depressing sight, with its purple, green, pink and blue surface totally clashing in colour contrast' (Thoros-Alpha, meanwhile, was 'a smaller, but more attractive sandy coloured planet'). Martin's description of Thoros-Beta was very detailed: 'An enormous range of craggy, purple mountains that thrust menacingly into a bright green sky... the peaks are without snow. On their lower slopes grow strange, yet magnificent creepers and plants. Along the edge of the beach grow huge, twisted trees devoid of leaves. Scattered around... are large lumps of lava-like, multi-coloured rocks. Lapping the beach is a pink sea. Everything we see should be as alien and as unreal as possible.'

The character in charge of the female slaves was 'Matrona Kana' (later changed to 'Kani', 'matrona' being Latin for 'lady'); King Yrcanos was 'a bearded, fierce-looking man, and wearing dyed hides, studs and



much gold inlay on his breast plate'; Crozier was an 'intense sometimes testy man in his mid thirties'; Dorf was 'a man covered in patches of fur... The Lukoserman looks up, opens his mouth exposing large canine teeth. A bloodfreezing throaty wolflike growl springs from his throat'. The script made great play of the Lukoser's stammer when speaking, most of which was abandoned during recording. The Alphans, meanwhile, who wore 'Djellaba-style cloaks', were referred to as 'a human species, carefully uneducated'.

Bizarre Doctor

With the rehearsal scripts for the serial now completed Eric Saward wrote to Martin on Tuesday 8 April, requesting extra material for *Mindwarp*; this material was submitted by Martin later in the month.

The show's star, Colin Baker, recalled an attempt to discuss the *Mindwarp* scripts with Saward prior to production; the actor was keen to discover if the Doctor's harsh treatment of Peri was an indication of the interference with the Matrix, a ruse, or simply that Crozier's brain equipment had

unbalanced the Doctor. He found Saward, like the rest of the team, unable to explain what the narrative meant; ultimately, Baker decided to play these scenes as 'fakes' which had not really happened. In fact, Martin's intention for the scenes where the Doctor was behaving in a bizarre manner were intended to suggest that traces of Yrcanos' mind had still been in Crozier's equipment, and that then had been transferred into the Doctor's mind. Unfortunately, this was never conveyed to the cast.

Meanwhile, Saward was uncertain about allowing the use of his script for the final episode – it did not fit in with the more upbeat ending that Nathan-Turner required – and left the series. Nathan-Turner himself script-edited material delivered by the Bakers and performed rewrites on both Parts One to Four and Parts Five to Eight. By now, all 14 episodes went under the single title *The Trial of a Time Lord*.

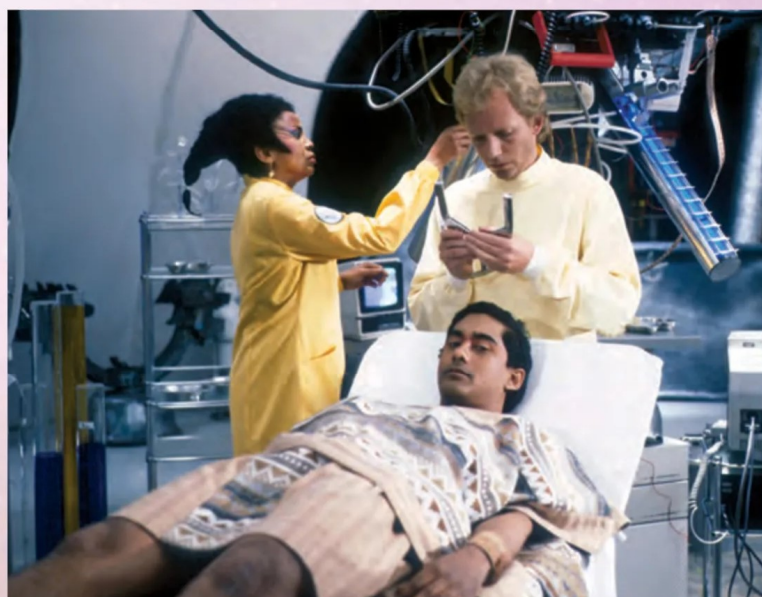
Production on Parts Five to Eight proceeded apace. Director Ron Jones came to work on the serial from a stint on soap opera *Crossroads*. The original

Left:

The Doctor meets an old acquaintance.

Below:

Matrona Kani and Crozier operate on Tuza.



THE TRIAL OF A TIME LORD

STORY 143b

costume designer on the serial was to have been Anne Hardinge who had previously handled *Attack of the Cybermen* [1985 – see Volume 40]. However, Hardinge was replaced by John Hearne who, along with set designer Andrew Howe-Davies, was new to *Doctor Who*. Makeup was handled by Dorka Nieradzik, who had supervised various serials since *The Leisure Hive* [1980 – see Volume 32]. Special effects were designed by Peter Wragg, who had previously worked on both *The Visitation* [1982 – see Volume 35] and *Resurrection of the Daleks* [1984 – see Volume 39]. During July, Dick Mills of the BBC Radiophonic Workshop was assigned to create sound effects for the story. An early upset occurred when two days' location recording, planned for mid-May, were delayed until after the two studio sessions.

Changes were made to Martin's rehearsal scripts before production began. In the tide control room scene at the start of Part Five, the Doctor's speech about extracting energy from the sea was extended to encompass remarks concerning

mankind's ignorance of 'green' technologies – and his "cost me a fortune in birdseed" quip, referring back to events in *Vengeance on Varos*, was added. In Part Seven, dialogue between Peri and Yrcanos – in which she talks about returning to the TARDIS, and he says that he can lead the Alphans – was replaced by a dialogue about Yrcanos' destiny, and why he should die a hero. A scripted scene at the weapons dump had Yrcanos tickling Peri under the chin, saying, "You and I shall find a pleasing way to spend the

Right:
Sil is back!

Connections: Hoimeworld

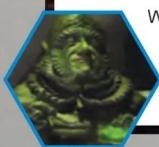
➤ This is the first time that the Doctor has visited Thoros-Beta. However, he is aware that it is Sil's home planet as Sil had told him where he came from in *Vengeance on Varos* [1985 – see Volume 40] – although the Doctor has neglected to mention this to Peri. Thoros-Alpha is home to the Alphans

who have been enslaved by the Mentors.



time awaiting the arrival of our friend's warriors" – to which she retorted, "Wanna bet?"

Part Seven also lost the end of a court scene: the Valeyard again said that he felt his case had been proven, and that the Doctor should forfeit his current and future lives for his crimes on Thoros-Beta. Part Eight stressed further that Kiv's new body had been that of a fisherman, and the meeting which Kiv had to attend was originally a summit meeting of all the Mentors on Thoros-Beta (in the laboratory, Kiv's comments would be influenced by the fisherman's memory – "Have my briefing tapes and expansion strategy options been baited?" – and he threatened to use his new sting on Sil). The meeting scene was rewritten to feature an alien delegate, rather than having other Mentors carried in. At the induction centre, the Doctor would have promised the Mentor that he'd be "as silent as a Voltrox stalking its prey"; his original evaluation of Sil to Tuza was, "He has a very high opinion of himself. And constantly munches marsh minnows... What's more, his opinions are as fishy and smelly as his eating habits".



The scripts were doctored further on Thursday 1 May, notably to extend the underrunning Part Six. Sil gained a short comic scene admonishing the guards, and Peri's remarks concerning Earth's "mad warriors and over-the-top actors playing at being president" were expanded. Further dialogue was added to both the conversation between Sil and Kiv in Crozier's lab, and the discussion between Kiv and the Matrona in Kiv's profit room.

Bloodthirsty Brian Blessed

Rehearsals began in mid-May; Nabil Shaban – who had been both booked and paid for *Mission to Magnus*, although he'd never seen the script – rewatched *Vengeance on Varos* to help him recreate Sil, and noted that the character was now written in a more comical and cowardly vein. Playing King Yrcanos was Brian Blessed, hired to give a bloodthirsty performance similar to his portrayal of King Richard IV in comedy series *The*

Black Adder; turning down a movie role to appear on *Doctor Who*, Blessed had found fame as Fancy Smith in *Z Cars*, and had featured in *The Three Musketeers*, *Arthur of the Britons*, *I, Claudius*, movies such as *Flash Gordon* and had just completed work on *John Silver's Return to Treasure Island*. Early in August 1983, several newspapers – including the *Daily Express* – had wrongly claimed that Blessed would be replacing then-Doctor Peter Davison in the title role; this stemmed from a joke which Blessed had made while visiting the *Doctor Who* exhibition in Blackpool (in fact, he had no desire to commit to another long-running series after *Z Cars*). Philip Martin was delighted with the casting of Blessed because he had written the role with the actor in mind. Kiv was played by Christopher Ryan, a diminutive Canadian best-known for his role as Mike, self-proclaimed "cool person", in groundbreaking comedy *The Young Ones*; Colin Baker had worked with Ryan on *The Young Ones*, but his part had been cut prior to broadcast. Patrick Ryecart, who'd starred in the BBC's *Romeo and Juliet*, was cast as Crozier. In supporting roles were Gordon Warneke, star of Stephen Frears' much-acclaimed *My Beautiful Laundrette*; Alibe Parsons, meanwhile, had featured in both *Space: 1999* and in Martin's offbeat thriller series *Gangsters*.

Rehearsal sessions for the first studio session ran from Wednesday 14 May through to Monday 26 May at the BBC Acton Rehearsal Rooms. The atmosphere in rehearsals was a lot of fun; Brian Blessed kept the cast entertained with many anecdotes from his career. However, the guest actors started to play their parts in a stylized manner; Martin was concerned by this, particularly when Colin Baker joined in, and felt that this turned his script into a send-up. ■

Left:
The
bloodthirsty
King Yrcanos





Production

Above:
Peri's in peril.

Budgetary restrictions required Nabil Shaban to repeat the long and painful experience of wearing the whole two-part foam body made for him two years earlier by Charles Jeanes; again, summer heat caused him great discomfort. However, a new head – with more neck frills – was constructed from a softer, more flexible prosthetic foam, which proved more comfortable. Christopher Ryan had a body cast taken for his Kiv costumes – which also formed the two other Mentor costumes briefly glimpsed in the serial – and also a face cast made for the dummy body of ‘Kiv II’. Ryan, and the other able-bodied Mentor actors, performed either with their legs strapped up underneath them, or were placed on surfaces through which their legs could protrude out of view; their legs could not fit into the sting of the costumes. The

Mentors were given green translator boxes which flashed randomly on their chests, and their voices were modulated in studio. In studio, Nabil Shaban was accompanied by an assistant in the form of Harry Taton.

Recording on Parts Five to Eight of *The Trial of a Time Lord* commenced in BBC Television Centre studio TC1 between Tuesday 27 and Thursday 29 May; camera scripts were marked ‘*The Trial of a Time Lord* (*Mindwarp* W/T [working title])’. Recording was scheduled to run from 7.30pm to 10pm each evening, with an afternoon session between 2.30pm and 6pm on all but the first day of each block. The first evening’s recording centred on scenes in the Crozier’s laboratory set which featured either Kiv in his first body (the second body, initially seen as a dummy, was referred to as Kiv II) or Peri prior to having her head shaved at the climax of Part Eight. (Among

the set's dressings was a replica of the 'chest-burster', from the seminal 1979 film *Alien*, held in a jar.) A couple of corridor scenes for Part Five were due to be recorded at the end of the evening. For this serial, Colin Baker wore the badge based on his own cat, Weeble, as seen during the trial sequences.

The death of Peri

A number of scenes scheduled for Tuesday 27 were held over to the next afternoon. The original plan for Wednesday 28 was to start by completing scenes in Crozier's laboratory involving Kiv II and the bald Peri, and then record the Part Eight scenes in Kiv's chamber which required Ryan as Kiv II. Part Eight's corridor scenes would then be recorded, followed by the remaining scenes in Kiv's profit room, allowing both Ryan and Rycart to be released on the second evening. However, as it transpired, both actors would be needed for a further day. Work was extremely slow, and by evening the final laboratory scenes had still to be recorded. The pace of the production was not helped by a plan to change the lighting for the corridor sets at regular intervals to give the impression that each set-up comprised a different area. During the recording of Peri's death scenes, Nathan-Turner

stopped the relay of studio work to the observation galleries, and closed the studio. Bryant wore a bald skullcap for her final scenes, and her voice – in this case her true, deeper British accent – was modulated in a similar manner to Kiv's. The final lab scene required several sections of the set to explode; visual effects provided the hand-held CD weapons, the ends of which illuminated pink when 'fired'. Industrial unrest by some studio staff contributed to the difficulties faced by Jones and recording took longer than expected; towards the end of the evening, the length of time that Bryant had been in make-up started to expose the shortcomings of the bald cap and so she was careful not to move her face any more than was necessary.

On Wednesday 28, Patrick Mulkern visited the set to report for *Doctor Who Magazine*; also on Wednesday 28, material for a documentary feature on the series was being recorded by a crew from French TV station TF1.

The plan for Thursday 29 had been to record the sequence set in Matrona's chamber (a redress of Kiv's room), the scenes in the cave/tide control room and adjoining corridor, plus the cell scenes for Parts Seven and Eight. The afternoon session, however, centred almost solely on the scenes set in Kiv's chamber

Left:
Peri has a
close shave!



Connections: Wolf man

▶ The Doctor suspects that the Lukoser is suffering from “lycanthropy”. From the Greek words ‘lykos’ and ‘anthropos’, lycanthropy is a form of madness in which the subject believes themselves to be an animal, most often a wolf. In popular culture, the word has come to describe

an actual physical transformation into a werewolf.



Below:

Dorf snuggles up to Peri while Yrcanos scowls at his bride-to-be.

featuring Kiv II. These scenes included the appearance of the Possicar delegate; for this, Wragg adapted a Terileptil mask from *The Visitation*. It was worn by actor Deep Roy, who had previously played Mr Sin in *The Talons of Weng-Chiang* [1977 – see Volume 26]. Kiv’s profit room had a blank wall onto which both filmed sequences and slides (reading “SEARCH-CoNV CorP CREDIT”) would later be added.

The evening session picked up the remainder of the

previous day’s scheduled Kiv scenes; cast and crew then proceeded with the cave and tide control room sequences. The scene in Matrona’s chamber was dropped, there being no time to redress the set; as a result, Alibe Parsons had to be hired for an extra

studio day in the second block. The cave scenes were the first to require Thomas Branch under extensive make-up as the Lukoser. Branch had to have a cast of his mouth and teeth taken so that a special set of savage-looking dentures could be made. These were put into place only for actual takes... and Blessed kept laughing when they fell out during the studio work.

Even after a 15-minute extension, only eight full scenes from that day’s schedule had been completed.

At rehearsals for the second studio session, Michael Jayston and Lynda Bellingham rejoined the regular cast.

Some Part Eight dialogue was dropped in rehearsals: originally, when Yrcanos tells the Doctor that he must find his bride-to-be, the Doctor asked the King if Peri is yet aware of his nuptial intentions. “That is unimportant,” bellowed Yrcanos. “As a mere woman, she is like a castle – to be taken by storm! Her consent





is unnecessary.” The Doctor warned: “Metaphorical castles are often very difficult to take – especially when called Perpaguillian [sic] of the Brown...”

Without any break, rehearsals for the next studio session commenced at Acton on Friday 30 May, running through to Tuesday 10 June.

Cliffhanger scenes

The second recording session ran between Wednesday 11 and Friday 13 June in studio TC6, although originally it been planned to run from Tuesday 10 to Thursday 12 June. Scheduled first for Wednesday 11 were the scenes held over from the first recording block: the scene in Matrona’s chamber, the entrance of which was then redressed for the other remounted scenes on the cell set. By now, it appears that the cliffhanger to Part Six had been changed, and had become a scene outside the cell where Yrcanos tries to kill the Doctor. It was then planned to complete the evening’s work with several Part Eight corridor, tunnel and cavern scenes; once again, however, time ran out – and four scenes comprising the cliffhanger to Part Seven were held over until the next day. The final scene of the day which the crew attempted to record was of Yrcanos swearing revenge on the Mentors for the death of Dorf; unfortunately, Blessed could

not remember the name of the alien race and in frustration to get the take in before 10pm said, “I demand the privilege of initiating the demise of the... f***erons.”

The following afternoon, Thursday 12, the cliffhanger scenes were cleared first, followed by the scenes set in the Alphan induction centre in Parts Six and Eight. The two round entrances to the induction centre were in fact lighting rigs, part of the permanent studio equipment. The rigs were lowered down from the studio roof and lifted into a vertical position so that the cast could step through them. The intention was that the lights on the rig would flash in synchronisation with the strobe lights. However, the use of the rigs as part of the set was a cause for concern between the lighting crew and the studio’s scenery crew, and a conflict arose between the two groups which threatened to delay, if not stop the recording session. A compromise was eventually reached when it was agreed that the lights on the rig would not flash but would remain static.

Despite the dispute, recording progressed well, and in the evening the cast and crew were almost back on schedule with a number of tunnel scenes for Parts Five, Six and Seven – and only a couple of short scenes were unrecorded when the lights went out at 10pm. Sil’s water unit, as seen in *Vengeance on Varos*, was reused in the scene where the Mentors passed by; a special prop chain was attached to the Lukoser branch for Blessed to break.

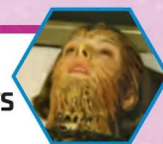
Much of the final day of recording was to be devoted to the recording of the trial room scenes for Parts Five to Eight. To accommodate this, an overnight reset was

Left:

The Possicar delegate is all smiles.

Connections: Spitting feathers

▶ Peri recalls her previous encounter with Sil on the planet Varos in *Vengeance on Varos* [1985 – see Volume 40]. She claims that on that occasion, Sil attempted to change her into a bird, but in fact it was Quillam who subjected her to the transformation.





Above:
The Doctor is
pulled out of
time and space.

scheduled where some of the sets on which recording had been completed would be taken down, and the trial room set would be erected. However, on Friday morning, the production team discovered that the trial set had not been erected overnight as planned, causing some delays to the day's recording. Nathan-Turner was particularly annoyed, as exactly the same thing had occurred during the making of Parts One to Four.

The remaining tunnel scenes were the first to be shot on the Friday (during which there was a *Radio Times* photocall), followed shortly thereafter by six various corridor scenes – concluding with the appearance of the TARDIS, realised via the usual locked-off camera method. The rest of the day was devoted to the trial room scenes. The courtroom set was rebuilt from Parts One to Four of the story; the first sequence to be recorded by Jones' team was a remount, directed by Nick Mallett,

of the TARDIS' materialisation in the passageway outside the trial room and the Doctor's emergence from it to be inserted into Part One. Following this, Part Five to Eight's trial sequences were recorded. A photocall on the trial room set was also held on this day.

The Outside Broadcast (OB) schedule for the location shoot had on its front page a cartoon of three Daleks saying, "He even offered me a marsh minnow!" "Cheeky sod," and, "Well, I love marsh minnows." OB recording near Brighton took place on Sunday 15 and Monday 16 June. Originally this was to have taken place on Saturday 14 and Sunday 15 June, but was pushed back due to the rescheduling of the second studio session. The only cast members required on location were Baker and Bryant. Recording began on the morning of Sunday 15 June at 11.30am on the pebble beach at Telscombe Cliffs, east along the coast from Brighton

(close to Nathan-Turner's home), with the co-operation of the Southern Water Authority's Brighton Treatment Works. Sequences recorded at this unofficial nudist beach on the first day were the Doctor and Peri entering the cave in Part Five, and the Doctor interrogating Peri at the so-called Rock of Sorrows in Part Six. The estimated wrap was 6.30pm.

Rocky recording

Recording on the very hot Monday 16 ran between 8.30am and 3pm, and encompassed the arrival of the TARDIS in Part Five, the end of Peri's interrogation, and the shots of the Doctor using the CD phaser on the rock during Part Five (visual effects provided a deflating prop rock made by George Reed for this scene). The crew was working in an

area adjacent to a nudist beach, and also discovered that they had got the times of the tides wrong – it was actually coming in, when they thought it was going out; Bryant in particular was unhappy about recording on the rocks and in the sea, and concerned as the water rose towards the power packs which she and Baker were wearing to power their microphones. This necessitated a hurried recording of the scene where the Doctor and Peri leave the TARDIS so that the police box prop could be rescued from the water. The sign on the front of the TARDIS doors ('Police Telephone. Free For Use of Public...' etc) was absent, as design assistant Susan Tanner had forgotten to bring the panel and had left it on her desk back at Television Centre in London.

Monday 16 June was Nicola Bryant's final day on *Doctor Who*. Nathan-Turner had a house in Brighton at the time, and hosted a farewell party for Bryant in the evening after the location shoot had wrapped. Bryant gave Hollywood-style director's chairs to both Nathan-Turner and Baker – each chair had the recipient's name on the back. It was at her farewell party that Bryant learnt from Nathan-Turner that he intended to reveal in the final episode of the series that Peri was not in fact dead – a revelation about which Bryant had mixed feelings.

After recording, Colin Baker kept the CD phaser prop which he had used on the OB work. ■

Left:
Recording at
the beach.



PRODUCTION

Tue 27 May 86 Television Centre

Studio 1: Crozier's Laboratory

Wed 28 May 86 Television Centre

Studio 1: Corridor; Crozier's Laboratory

Thu 29 May 86 Television Centre

Studio 1: Kiv's Chamber; Corridor;

Kiv's Profit Room

Wed 11 Jun 86 Television Centre

Studio 6: Corridor; Matrona's

Chamber; Tide Control Room;

Cell; Tunnel

Thu 12 Jun 86 Television Centre

Studio 6: Small Cavern; Cavern;

Alpha Induction Centre; Tunnel;
Corridor

Fri 13 Jun 86 Television Centre

Studio 6: Tunnel; Corridor; Trial Room

Sun 15 - Mon 16 Jun 86 Telscombe

Cliffs, Peacehaven, East Sussex

[Pebble Beach and Cave; Rock of Sorrows]

Post-production

After a gallery-only session on Wednesday 18 June 1986, editing took place from Saturday 21 June to Saturday 5 July.

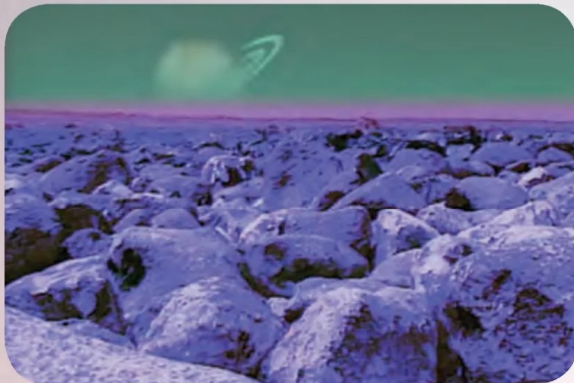
The Trial of a Time Lord, Parts Five to Eight, saw *Doctor Who*'s first use of HARRY, a new digital image manipulation process which, alongside a paintbox function, allowed the realisation of the planet Thoros-Beta in the OB sequences. A visual effects shot of Thoros-Alpha and Thoros-Beta was added into the initial scenes; the twin-ringed planets were coloured pink and yellow. On the OB material, paintbox created a pink sea, lilac rocks, mauve horizon, green sky and the twin-ringed Thoros-Alpha, plus a

pink glow to the Doctor and Peri as they left the TARDIS. Other post-production effects included: the roofs to the Induction Centre and Crozier's lab; the images on screens in the trial room and Kiv's chamber; the white shaft of light for the TARDIS' arrival; a green distorted halo around the 'frozen' Yrcanos and Tuza; plus ripples and distortion over the climactic mayhem in Crozier's lab (much of which was run in slow-motion). The serial opened with a reuse of the establishing model shot of the space station from Part One.

Part Five had one scene removed in editing: in the trial room, just after the Doctor and Peri saw the Raak being taken from the laboratory, the Valeyard stopped the playback and suggested

Right:

A digital image manipulation of Thoros-Beta.



to the Inquisitor that they had already seen enough. The Doctor echoed these sentiments. The prosecutor again pointed out Peri's repeated pleas to depart, but the Inquisitor indicated that she needed more evidence. The Doctor suggested returning to the matter of Sabalom Glitz (from Parts One to Four), remarking that, "It is as clear as the warts on an egard's face that the Valeyard has lost his nerve." The Inquisitor silenced the Doctor and told the Valeyard that he must proceed with the evidence.

Lost sequences

For timing reasons, Part Six was trimmed in several places, and consequently lost sequences including Sil demanding to know why the guards did not attempt to stun the escaping prisoners – and demonstrating this by having one guard turn his 'liquifier' on another. The end of an early trial scene was lost, in which a worried Doctor asked about the "surprise" to which the Valeyard had previously referred, and the Inquisitor reprimanded the prosecutor for baiting the accused. The end of another trial scene, in which the Valeyard attempted to shatter the Doctor's belief that his erratic behaviour on Thoros-Beta was a clever ploy, was also removed.

An entire scene in the tunnels was cut: Yrcanos signalled to the dazed Doctor and Peri to hide in a crevice in order to evade Frax and his men. Peri advocated returning to the TARDIS, whereas Yrcanos favoured annihilating the guards as he had on Knonwart. Squeezing Peri's hand so she might feel his power, he announced that he was the victor of 97 battles and 1,008 skirmishes. The muddled Doctor grinned, relishing such bloodshed – and, realising that the Doctor was thirsty for battle, Yrcanos had the group move on.



Left:
There are trials and tribulations for the Doctor.

A trial scene was cut from Part Seven: the Valeyard asked why the Doctor should meddle on Thoros-Beta, to which the Doctor quietly explained that there was a reason for his actions which he could not recall. The Inquisitor feared that the Doctor was unwell and offered a recess – but, to stop the Valeyard's carping, the Doctor demanded that they continue with the evidence. Another trim to the instalment was the Doctor's claim

Below:
Crozier with an unhappy patient.





Above: Yrcanos kicked off the sing-along, and everyone else joined in.

Right: Crozier examines Peri's head.

to Kiv that he and Sil were merely “conserving resources”.

Many minor trims were made to Part Eight: the Inquisitor told the Doctor and Valeyard to stop bickering; Frax calling for silence as Tuza was taken away; the imprisoned Yrcanos cursed, “Conzonian! Stizr! Azara-purr!” – to which Dorf concurred; the Mentor at the Induction Centre said, “Oh, they’ve gone... Didn’t even say goodbye” at the end of one of his scenes; a brief scene where Crozier, examined Peri’s head, commented, “Yes, oh, yes, most promising”; the end of the scene where the Doctor took Yrcanos and Dorf “to release someone called Tuza”; the Mentor complaining to the Doctor that Crozier never kept him abreast of events, causing him a lot of paperwork; a short Mentor scene where Kiv stated that Possicar was never noted for the quality of its seaweed and Sil ordered the alarms to be turned off; Tuza telling Frax that he was getting very good at anticipating his moves; and a sequence after the abduction of the Doctor by the Time Lords where Tuza told Yrcanos that he suddenly felt as if something was missing, but Yrcanos,

keen to destroy Crozier, told him that he sensed the presence of Milda, the Great God of War.

Second edits of Parts Five and Six, a third edit of Part Seven and the first edit of Part Eight were prepared for transmission. The incidental music for *The Trial of a Time Lord*, Parts Five to Eight, was originally to have been provided by Malcolm Clarke of the BBC Radiophonic Workshop, but was ultimately composed by freelancer Richard Hartley. This was Hartley’s first *Doctor Who* score: his extensive film and TV work from 1975 on had included compositions for *The Rocky Horror Picture Show*, Hammer’s remake of *The Lady Vanishes*, *Defence of the Realm* and *Dance with a Stranger*. The score was recorded at George Martin’s AIR Studio in London. The episodes were dubbed on Sunday 20 July, Wednesday 6 August, Wednesday 20 August and Wednesday 3 September. ■



Publicity

► On Thursday 8 May, Nathan-Turner issued the serial's Early Warning Synopsis, which promoted the return of 'galactic slug, Sil', the introduction of 'the race of "Mentors" – excellent monsters', noted that these were Peri's last episodes and that the serial's guest stars included Brian Blessed, Christopher Ryan, Nabil Shaban and Patrick Ryecart.

► *The Trial of a Time Lord*, Parts Five to Eight featured in promotional material for the 1986 series of *Doctor Who*. In early September, a BBC Autumn Drama trailer showed the arrival of the TARDIS on Thoros-Beta; on Thursday 18 September, Nabil Shaban once



again donned his Sil outfit to appear on *Blue Peter* as part of a feature on the new series (a Part Five clip, showing the Doctor meeting Sil, was screened).

► Anne Caborn's interview with Shaban appeared in *Today* under the title *The odious slug with an eerie laugh* on Saturday 4 October, while *The Sun* emphasised the appearance in that night's episode of Christopher Ryan in *Kiv's the Spiv*.

Above:
The Doctor and Sil shake on it.

Left:
Peter Duncan is offered a marsh minnow by Sil on *Blue Peter*.

Broadcast

▶ With teletext subtitles on Ceefax Page 888 (emphasised by a caption superimposed over the opening credits of Part Six), the four instalments were all preceded by a recap of the serial so far given by the continuity announcer over one or two colour photographs showing the Doctor and Valeyard before Part Five, the Doctor and Sil before Parts Six and Seven, and Peri, Dorf and Yrcanos before Part Eight. BBC Enterprises videotapes of *Doctor Who* for the home market were promoted at the end of Part Five, while the *Doctor Who* Exhibition at Longleat

Below:

Brian Blessed springs to life as Yrcanos.



was promoted after Part Eight along with a voice over reminding viewers that Bonnie Langford would join the series the following week.

▶ Parts Five to Eight of *The Trial of a Time Lord* aired opposite *The A-Team*, an extremely popular American action series which was then being networked by ITV to audiences of over 10 million. As had been the case with Parts One to Four, viewing figures were low, but did pick up slightly towards the end of the serial; Audience Appreciation figures, however, were good – especially when compared to those for the 1985 series.

▶ After the broadcast of Part Five, Philip Martin wrote to John Nathan-Turner: 'Just a note to say how much I enjoyed Episode 5 of my *Dr Who* [sic] section. I thought the alien landscape was remarkable for its eerie quality. Look forward to seeing Brian Blessed spring to life.'

▶ On Saturday 11 October, *The Sun* carried the item *Dotty Doc!* which described the new series as 'a space-age pantomime'. Worry for the show's future also manifested itself in the *Sunday Express* on Sunday 12 October where critic John Russell indicated that the show was back on form but apparently still under threat.

▶ Bonnie Langford discussed her forthcoming appearance on *Doctor Who*



Above:
Sil and Crozier
do Lord
Kiv's bidding.

while chatting to Esther Rantzen, the temporary host of BBC1's chat show *Wogan* on Friday 17 October.

- ▶ Colin Baker spoke to Ian Lyness of the *Daily Express* about his concerns for the series' future and his frustration with the hiatus, with the interview appearing under the title *Who's hoping to make the Grade* on Saturday 25 October. The same day, *The Sun* carried a short item entitled *Who too scary* in which it was revealed that Colin Baker's 18-month-old daughter Lucy was too frightened to watch her

father's series, ever since she had seen the Doctor carried away by the L1 robot in the first four-part story of the run.

- ▶ Sold abroad as a single story, *The Trial of a Time Lord* was broadcast in Australia, New Zealand, Canada, United Arab Emirates and in North America where Parts Five to Eight were edited together as a TV movie of 91 minutes' duration. UK Gold screened the episodes from November 1994, with a compilation version airing from December 1996.

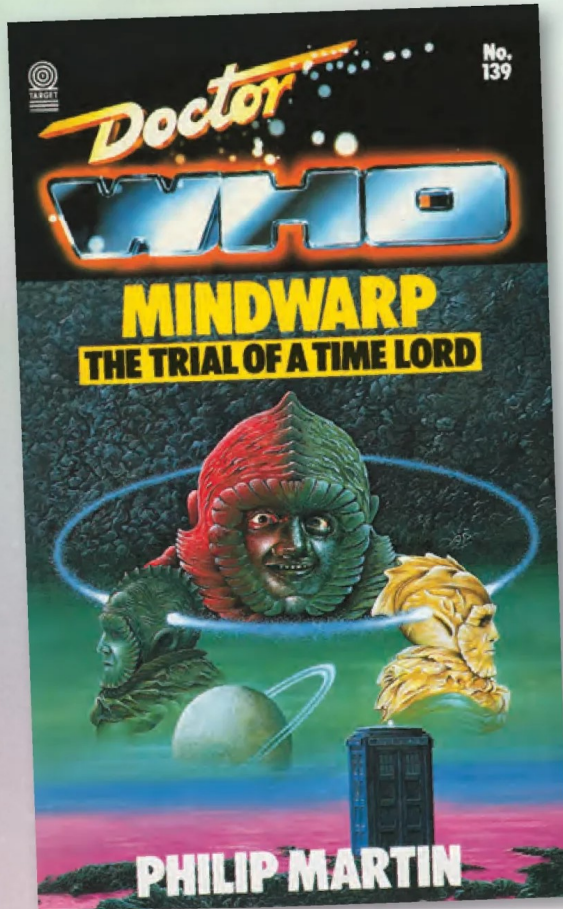
ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part Five	Saturday 4 October 1986	5.45pm-6.10pm	BBC1	24'42"	4.8M (76th)	71
Part Six	Saturday 11 October 1986	5.45pm-6.10pm	BBC1	24'45"	4.6M (87th)	69
Part Seven	Saturday 18 October 1986	5.45pm-6.10pm	BBC1	24'33"	5.1M (87th)	66
Part Eight	Saturday 25 October 1986	5.45pm-6.10pm	BBC1	24'44"	5.0M (84th)	72

Merchandise

Right:

The original novelisation cover by Alister Pearson.



Right:

The DVD cover by Clayton Hickman.

Writer Philip Martin novelised his own rehearsal scripts for *The Trial of a Time Lord*, Parts Five to Eight, reinserting much of the deleted material, changing some minor character names and labelling the third Mentor 'Marne'. *Doctor Who - Mindwarp: The Trial of a Time Lord* was published in paperback by Target/WH Allen in June 1989. Numbered 139 in the series, the cover painting was by Alister Pearson.

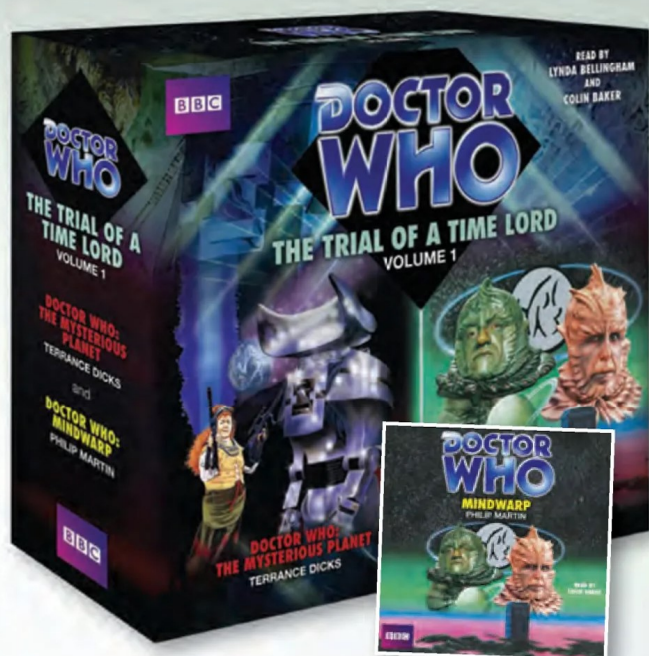
A 40mm figure of Kiv was issued by Fine Art Castings in July 1987.

The audio book *Doctor Who: The Trial of a Time Lord Vol 1* was released by AudioGO in September 2013. It included *Mindwarp* read by Colin Baker.

All 14 episodes of *The Trial of a Time Lord* were released by BBC Video in October 1993. In September 2008, *The Trial of a Time Lord* was released on DVD by BBC Worldwide. The special features for Parts Five to Eight – referred to as *Mindwarp* – were:

- ▶ **Commentary** with actors Colin Baker, Nicola Bryant, writer Philip Martin
- ▶ **The Making of The Trial of a Time Lord: Part Two: Mindwarp** – with Philip Martin, Nicola Bryant, Jim Sangster, Colin Baker, Brian Blessed, Patrick Ryecart, Michael Jayston, Clayton Hickman, Eric Saward





- ▶ **Mindwarp: Deleted and extended scenes**
- ▶ **Now and Then on The Trial of a Time Lord** – a look at the locations used in the making of the story
- ▶ **A Fate Worse than Death?** – Colin Baker and Nicola Bryant commentary over the closing scenes of Part Fourteen
- ▶ **Trails and continuity**
- ▶ **TV Talkback** – an extract from *Saturday Superstore*
- ▶ **Children in Need** – Colin Baker, Nicola Bryant and producer John Nathan-Turner visit the Blackpool *Doctor Who* Exhibition and in the studio, Terry Wogan and Patrick Moore greet a plethora of Doctors and companions as they emerge from the TARDIS to present a cheque to the 1985 Children in Need appeal broadcast Friday 22 November 1985
- ▶ **The Lenny Henry Show** – sketch broadcast Thursday 3 October 1985
- ▶ **Photo gallery**

The serial featured in issue 130 of the *Doctor Who DVD Files* in December 2013.

Sound effects from Parts Five to Eight were included on Silva Screen's 11-CD *Doctor Who – The 50th Anniversary Collection* released in September/November 2014.

The track was *Mindwarp* (sound effects montage) which included: *Machine*, *Sil's Chamber*, *Test Room Background*, *Light Tunnel Background*, *Force Beam* and *TARDIS*, *Time Bubble* and *Unfreeze*.

Philip Martin novelised his unmade TV adventure, *Mission to Magnus*, for Target Books who published it in paperback July 1990 as part of their 'Missing Episodes' range. The story was also adapted as a full cast audio drama by Martin for Big Finish. Starring Colin Baker, Nicola Bryant and Nabil Shaban, the adventure was released on CD and for download in December 2009. A further audio adventure featuring Shaban as Sil, *Antidote to Oblivion*, was released by Big Finish in January 2014. ■



Far left:

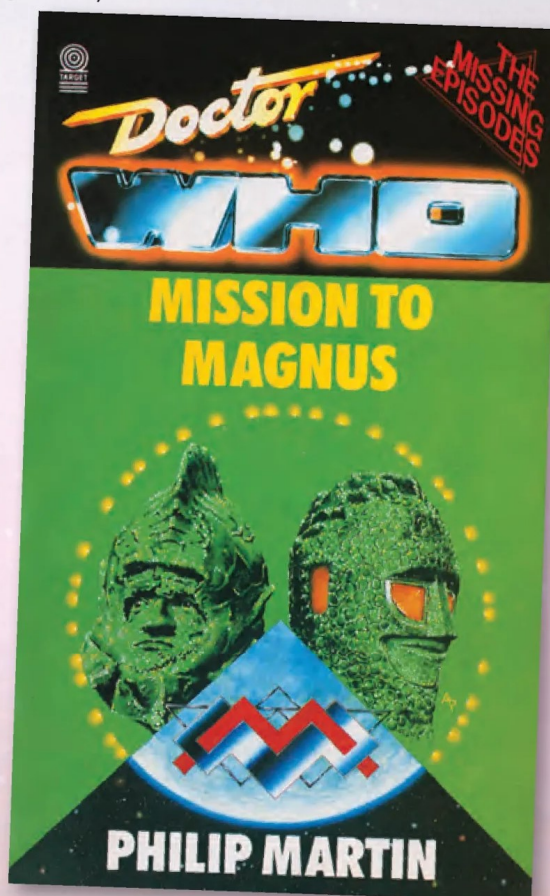
The box set of the audiobooks of the first eight episodes of *The Trial of a Time Lord*.

Above:

Big Finish audio dramas featuring Sil.

Left:

Philip Martin novelised his aborted sequel to *Vengeance on Varos*.



Cast and credits

CAST

Colin Baker The Doctor
with

Nicola Bryant Peri

Michael Jayston The Valeyad

Lynda Bellingham The Inquisitor

Brian Blessed King Yrcanos

Patrick Ryecart Crozier

Nabil Shaban Sil

Christopher Ryan Kiv

Alibe Parsons Matrona Kani

Trevor Laird Frax

Gordon Warnecke Tuza [7-8]

Thomas Branch The Lukoser

Richard Henry Mentor [8]

UNCREDITED

David Bache, John Buckmaster, Jim Delaney,

David Enyon, Leslie Fry, Bob Hargreaves,

Lew Hopper, Jack Horton, Derek Hunt,

Roy Seeley, Kenneth Thomas, Llewellyn

Williams, David Fieldsend, Barry Butler, Ken

Pritchard Time Lords

John Capper, Gary Forecast, Paul Ellison,
Peter Gates-Fleming, Lewis St Juste,
Desmond Williams, Tony Amechi, James
Dublin, Jackie Robinson, Eugene Paul

Guards

Steve Sparling Time Lords' Clerk

Russell West Raak

Ray Charles, Ferdinand Oraka, Lewis St
Juste, Desmond Williams, Tony Amechi

Guards/Bearers

Johnny Clayton Vern

Ernest Jennings Linna

Belinda Lee, Jacqueline Noble, Veronique
Chomillo Edwards Alphan Women

Deep Roy Alien [Possicar Delegate]/Mentor

Philip Rostant Mentor

Jacqueline Noble, Madine Reina, Khristyna
Kashvalli, Belinda Lee Servants

Ernest Jennings Fern

Shalimar Bowers, Steve Sparling, Joe Santo,
David Rogue, Edward Rum Fitt, James Dublin

Alphan Servants

Tony Fray Mentor

Below:

Tuza is shocked at the appearance of the prematurely aged Linna.



Veronique Chomillo Edwards, Shalimar Bowers Lab Assistants
Wendy Millward, Jackie Robinson
 Female Alphans
Mike Mungarven, Roy Brent, Kevin O'Brien, Dale Warren, Lorence Ferdinand, Ronnie King, Alan Warner, Eugene Paul, Gavin Roebuck Resistance Fighters
Anita Edwards, Dadina Sagger, Rachael Chaney, Steve Sparling, Joe Santo, David Rogue, Edward Rum Fitt, Wendy Millward, Mike Mungarven, Roy Brent, Kevin O'Brien, Dale Warren, Lorence Ferdinand, Ronnie King, Alan Warner, Gavin Roebuck, Harjit Singh, Stewart Myers, Ranjit Nakara, Save Dhalivaal, Eddie Nedari, Shara Balu Chokshi, Marisa Benlock, Tom Jennings, Ghitta Santana Alphans
Harjit Singh, Stewart Myers, Ranjit Nakara, Tony Fray, Save Dhalivaal, Eddie Nedari
 Resistance Fighters/Alphans
Johnny Clayton, James Dublin, Shara Balu Chokshi, Marisa Benlock, Tom Jennings, Ghitta Santana Guards/Bearers/Alphans/Linna
Dave Cooper Huge Alphan
Indira Alphan

CREDITS

Written by Philip Martin
 Incidental Music: Richard Hartley
 Special Sound: Dick Mills
 Production Manager: Kevan Van Thompson
 Production Associate: Angela Smith¹
 [uncredited: June Collins²]
 Production Assistant: Karen Jones
 Assistant Floor Manager: Anna Price
 OB Lighting: Colin Widgery [5-6]
 OB Sound: Mike Johnstone [5-6]
 Visual Effects Designer: Peter Wragg
 Video Effects: Danny Popkin
 Vision Mixer: Jim Stephens
 Technical Co-ordinator: Alan Arbuthnott
 Studio Camera Supervisor: Alec Wheel
 Videotape Editor: Hugh Parson
 Studio Lighting: Don Babbage



Studio Sound: Brian Clark
 Costume Designer: John Hearne
 Make-up Designer: Dorka Nieradzik
 Script Editor: Eric Saward
 Designer: Andrew Howe-Davies
 Producer: John Nathan-Turner
 Director: Ron Jones
 BBC © 1986

Above:
 Crozier the scientist takes his job very seriously.

¹ Supervised the first studio block and OB material

² Supervised the second studio block

Profile

NABIL SHABAN

Sil

Born on 12 February 1953 in Amman, Jordan, Shaban's father was an emigré of the Russian Revolution, from the Caucasus. His Turkish/Arabic mother was 15 when she gave birth to him.

Birth condition brittle bone disease (*osteogenesis imperfecta*) left him unable to walk. When a sister was born, his mother feared for his safety, and he came to England aged three for medical treatment.

Residing in a children's hospital for six years, his parents visited twice a year. Moved to a children's home aged 9-16, he became a *Doctor Who* devotee after seeing the first Dalek story. Shaban even developed an unsubmitted storyline at 17, with the Doctor visiting a disabled care home. In 1980 he wrote to John Nathan-Turner suggesting himself as the new Doctor.

At 16 he took office studies in a sheltered workshop, then went onto Hereward College. Here Shaban and tutor Richard Tomlinson created disabled actors' revue *Ready Salted Crips*, which toured disability symposiums as far afield as Canada and America.

On graduating from the University of Surrey, Shaban formed the Graeae Theatre Company in 1980, to not only provide opportunities for actors with disabilities but to challenge audience preconceptions of the disabled. A BBC *Arena* documentary *Getting Away from Sidney* (aired 17 January 1981) focused on Graeae.

A role followed in Channel Four's film *Walter* (1982) and sequel *Walter and June*

(1983). Channel 4 also screened *The Skin Horse* (1983), a documentary about disabled sexuality, fronted and co-written by Shaban, who fielded criticisms on talkback programme *Right to Reply*. The film won an RTS Award and an Emmy.

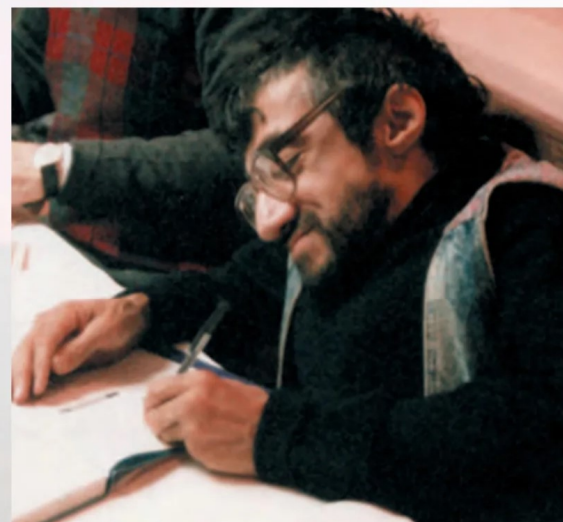
It was actress Rosalind Ayres, wife of Martin Jarvis, who suggested Shaban for the role of Sil in *Vengeance on Varos* [1985 – see Volume 40], having seen the *Arena* documentary. Having proved a hit, he was immediately contracted to return in the original Season 23's *Mission to Magnus*. When the show was placed on hiatus and that story cancelled, Shaban was paid in full. Eventually returning in *The Trial of a Time Lord*, he appeared as Sil on *Blue Peter* to promote the series.

Despite Sil's popularity with young viewers, Shaban was turned down for a role in children's show *Erasmus Microman* (1988/9), with makers Granada worried he would frighten audiences. Shaban organised a demonstration outside the studios. He went onto star in surreal BBC children's play *Billy's Christmas Angels* (1988).

He played Haile Selassie in Jonathan Miller's production of *The Emperor* (1987/8, Royal Court), subsequently televised by *Arena* (1988). Further Royal Court

Right:

Nabil Shaban signs for his fans.





work came in *Downfall* (1988) and as the Ayatollah Khomeini in *Iranian Nights* (1989). Shaban earned a 'kamikaze' reputation, with these contentious productions drawing protests and death threats. Touring theatre successes included the title role in *Hamlet 88* (1988) and as Jesus in *Godspell* (1987).

TV work included *Raspberry Ripple* (1988), *South of the Border* (1990), *Deptford Graffiti* (1991), comedy *Inmates* (1992), *Screen Two* film *Skallagrigg* (1994) and romcom *Sorry About Last Night* (1995). He wrote and performed *Everyman* drama documentary *The Fifth Gospel* (1990), examining the nature of miracles, and discussed similar issues in *When I Get to Heaven* (1991). He was also the subject of BBC2 interview show *Open to Question* in 1992.

Not only a performer, Shaban wrote, produced and directed stage play *D.A.R.E.* (Disabled Anarchists' Revolutionary Enclave) (1996/7, Edinburgh Theatre Workshop). He has also written and produced TV documentaries *Without Walls: Supercrims and Rejects* (1996), *The Alien Who*

Lived in the Sheds (1997) and *Secret History* entry *The Strangest Viking* (2003) about Ivaar the Boneless, a Viking chief Shaban believes suffered from brittle bone disease.

Film appearances include *Born of Fire* (1987), *City of Joy* (1992), *Wittgenstein* (1993) and *Children of Men* (2006).

National Theatre work came in *Haroun and the Sea of Stories* (1998) and *Emperor and Galilean* (2011) and he was nominated for the Critics' Award for Theatre in Scotland's Best Actor prize for *Threepenny Opera* (2004, Theatre Workshop Edinburgh), losing out to David Tennant. Shaban wrote/directed film *Morticia* (2009) and played Judge Azdak in *Caucasian Chalk Circle* (2015, Unicorn Theatre, Southwark).

Mission to Magnus was finally produced on audio by Big Finish in 2009 and Sil reappeared in another production, *Antidote to Oblivion* (2014).

Shaban lives in Penicuik, Midlothian with wife Marcela Krystkova and son Zenyel. The University of Surrey awarded him an honorary doctorate in 1997. ■

Above:
Shaban as the
scheming Sil.



THE TRIAL OF A TIME LORD

PARTS NINE-TWELVE

➤ STORY 143c

With the case for the prosecution completed in his trial, the Doctor must now present evidence in his defence. He selects an adventure from his own future which takes place aboard a luxury star liner. A murderer is on the loose, along with the alien Vervoids.



Introduction

Ask yourself this: does the Valeyard have a point? Could the Doctor learn something by listening to the charges brought against him? The Valeyard claimed that the Doctor was an incorrigible meddler, and it'd be fair to say that going by the reaction of his companions he is a little too eager to poke his nose into other people's business. At the start of the first trial segment, Peri was disheartened that the Doctor thought the demise of her own civilisation made for a fun day out. When we joined them both for the second segment, she reluctantly tagged along when the Doctor decided to pursue some information he'd gleaned from a dying warlord. Even before that, previous companions from his recent past wanted to get home and despaired

Below:

Mel takes the lead in *Delta and the Bannermen*.



that the Doctor got them mixed up in death and destruction.

Parts Nine to Twelve of *The Trial of a Time Lord* saw the Doctor present the case for the defence. He picked a series of events from his future. His contention was that if he was allowed to continue his travels he would improve. He would act in a measured and responsible manner and would only come to the rescue if his help was sought by others. In this particular instance, it was suggested that there were intergalactic laws that compelled him to offer assistance.

The Doctor's new companion, Melanie, might seem like a throwback to 'screamers' such as the Second Doctor's companion Victoria (the cliffhanger to her first two episodes featured Mel belting out impressive cries), but alongside the new cautious Doctor, it's she who goes looking for trouble. She needled the Doctor, and eventually convinced him to do the right thing. It is quite refreshing to have a companion who has a thirst for adventure.

Over the course of the Doctor's acquaintance with Mel, the Doctor would obviously return to his old ways – fighting for the underdog and toppling dictators. Although, notably, in *Delta and the Bannermen* [1987 – see Volume 43] he is sceptical about rushing headlong into the adventure, allowing Mel to go on ahead on the Navarinos' space bus. And in contrast with this segment of the trial (where, in an attempt to save humanity, the Doctor wiped out an entire sentient species...), in *Delta and the Bannermen* he is attempting to avert genocide. Perhaps he learnt something from the Valeyard after all... ■



'IT'S REFRESHING TO HAVE
A COMPANION WHO HAS
A THIRST FOR ADVENTURE.'

PART NINE

It is now the Doctor's turn to present his evidence. His submission comes from his future.

In the recording, passengers are boarding *Hyperion III*. Janet the stewardess and Security Officer Rudge help Professor Lasky to her cabin. [1] An old man, Kimber, recognises a fellow passenger, Grenville, but Grenville denies having ever met him. Lasky's assistant, Bruchner, fears Grenville might be an investigator.

In the TARDIS, the Doctor's new companion, Mel, has imposed a regime of exercise and carrot juice.

One Mogarian passenger asks Janet why their departure from Mogar was delayed. It was because they were picking up another Mogarian. [2]

In the communications room, Communications Officer Edwardes is rendered unconscious and someone sends a Mayday signal to the TARDIS.

The Doctor lands the TARDIS in the *Hyperion's* hold. He and Mel are taken to the bridge for questioning by Commodore Travers, who denies sending a Mayday. [3]

A Mogarian breaks into a restricted section of the hold containing giant pods, and finds a jar of Demeter seeds. [4]

Rudge shows Mel to the ship's gymnasium. Mel is given a message for the Doctor via her aerobics headset to go to cabin six. When they get there, the Doctor finds the Demeter seeds.

An alarm sounds. The Doctor, Mel, Travers and Rudge rush to the waste disposal unit. Someone's been pulverised! [5] The Doctor and Mel reconvene to the gymnasium. Mel suggests they investigate the Hydroponic Centre and the Doctor tells her to investigate alone (in the courtroom, the Doctor protests, saying this section has been changed).

Edwardes finds Mel in the hold. He tries to open the Hydroponic Centre but is electrocuted – and the flashes of light wake up the creatures in the pods... [6]





PART TEN

Mel runs into two guards. One of them takes her to the bridge; the other enters the Hydroponic Centre and is killed by one of the creatures.

Doland emerges from an Isolation Room with a broken plate and food splattered on his scrubs. [1]

Rudge takes the Doctor to the bridge where Mel explains that Edwardes was killed because the Hydroponics Centre was booby-trapped. But the guard down there and Edwardes have both disappeared!

Bruchner and Doland enter and discover that the pods are empty. Meanwhile, a Mogarian investigates the Hydroponic Centre.

The Doctor shows Lasky the seeds he found in cabin six. She says the seeds will grow food, even in desert sand. [2]

Commander Travers decides to change to a more direct course to Earth to save time. The Mogarians are unnerved by

this development, as it means the ship will be going closing to the Black Hole of Tartarus. Then one of the Mogarians collapses, choking. The Doctor removes the Mogarian's helmet, revealing that it isn't a Mogarian at all, but Grenville – or, as the Doctor knows him, Hallet. He's dead now, but Mel realises he staged his own death in the pulveriser because Kimber had blown his cover.

In the courtroom, the Doctor explains that he knew one of the Mogarians was bogus because it was speaking without switching on its translator. [3]

In the gymnasium, Bruchner warns Doland and Lasky that they are on the brink of disaster. [4]

Kimber retires to his cabin. He is about to have a shower when he is attacked and killed by a leaf-covered creature. [5]

The Doctor and Mel see Lasky leave the Isolation Room. The Doctor sets off a fire alarm to distract the guard, then enters the room with Mel where he finds a woman half-transformed into a monster! [6]

PART ELEVEN

Lasky rushes in with Doland and Bruchner, sending the Doctor and Mel outside. Doland says the ‘monstrosity’ is his lab assistant, Ruth Baxter.

Janet finds Rudge to tell him Kimber has disappeared. Mel investigates Kimber’s room and finds a discarded leaf. [1]

Inside the ship’s air ducts, the leaf-creatures place Kimber’s corpse alongside Edwardes and the dead guard.

Doland finds Bruchner in the Hydroponics Centre destroying the records of their work. He goes to the gymnasium to fetch Lasky. Then Mel hears something inside the ducts. She listens in to the leaf-creatures planning to hunt down animal-kind. [2] Then somebody grabs her!

The Doctor enters the gymnasium, looking for Mel, passing a porter who is wheeling out a large waste bin. The Doctor plays back Mel’s recording, and realises that she was in the bin! He reaches the

waste disposal just in time to stop her being pulverised. [3]

The leaf-creatures add more humans to the pile: “We are doing splendidly!” [4]

At the gymnasium, the Doctor and Mel find the recording has gone. The Doctor heads to the Hydroponic Centre while Mel searches Janet’s room for the tape.

The recording then shows the Doctor destroying the communications room; [5] in the courtroom the Doctor claims this is a fabrication.

Mel hides from a leaf-creature in a shower. Lasky confronts Bruchner in the Hydroponic Centre. He attacks her and flees, passing the Doctor.

The leaf-creatures, the Vervoids, agree that they must kill Bruchner as he intends to eliminate them.

Lasky warns the Doctor that Bruchner intends to destroy the ship.

Bruchner runs onto the bridge and forces Travers and another officer out at gunpoint. He seals the door and aims the ship into the black hole of Tartarus! [6]





PART TWELVE

A crewman cuts a hole in the door to the bridge but it is full of marsh gas. Rudge asks the Mogarians to enter the bridge and change course. Disaster is averted, but Rudge and the Mogarians take the opportunity to hijack the ship. [1] The Doctor and Travers are taken to the lounge as hostages.

Someone enters the bridge and throws a liquid at the Mogarians. When Mel, Doland and Janet enter, they find the Mogarians are dead. [2]

A Vervoid bursts into the Isolation Room and kills Ruth.

Mel enters the lounge with the Mogarians' masks as proof that Rudge's plan has failed. Rudge flees but runs into some Vervoids and is killed.

The Doctor is searching Doland's cabin when Doland enters. He says he has an idea where Lasky may have hidden the tape, and they go to the Hydroponic

Centre. The Doctor finds the tape – but Doland has wiped it. He is the murderer! He intends to enslave the Vervoids for financial gain. Doland tries to shoot the Doctor, but the Doctor has disarmed his gun, and Doland is arrested. En route to the brig, he is set upon by Vervoids and killed. [3]

The Doctor, Mel and Lasky are trapped in the hold by the Vervoids. Lasky tries appealing to them and is killed.

The Doctor and Mel escape into the ducts and find the Vervoids' "compost heap". [4] They reach the bridge and learn that the ship is carrying vionesium from Mogar, which produces intense light.

Travers plunges the ship into darkness and the Vervoids retreat to their lair, where the Doctor and Mel use the vionesium to bring autumn to the Vervoids. [5]

The Doctor and Mel leave in the TARDIS. In the courtroom, the Valeyard points out that by destroying the Vervoids, the Doctor has committed genocide! [6]



Pre-production

Above:
The Doctor
gets a workout
with his new
companion Mel.

After the trauma of having a season pulled from production at a few weeks' notice, the *Doctor Who* production team set about assembling a new series during June 1985. The chosen idea was a series of linked stories which would show the Doctor standing trial, with evidence presented from his past, present and future. And it was the future segment of the story that would prove the most problematic over the subsequent 12 months for producer John Nathan-Turner and script editor Eric Saward.

Friday 5 July saw the character outlines for three new regular characters being drafted; these were the Valeyard and the Inquisitor (who featured in the courtroom vignettes) and Melanie, the Doctor's future companion, who would replace Peri and feature in the last six episodes of the 14-episode run.

The original outline for Melanie made it clear that the new companion was created by the BBC – in part to avoid complex problems which had arisen regarding characters such as Leela and Turlough. Melanie was described as 'scintillating, fascinating and irritating'. She was to have red hair (an image Nathan-Turner had while driving home one night), fierce blue eyes and freckles, and was a 21-year-old computer programmer from the Sussex hamlet of Pease Pottage. Her background story – which would not appear on screen since viewers would meet her after she had joined the Doctor – was that 'in 1986, when the Master attempted a massive computer fraud, involving all the banking houses in the world, Melanie joined forces with the Doctor, helping to defeat the Master's dastardly plan, and has now been with him for three months (in Earth time)'. The document then went on to indicate that Melanie was 'annoying' because one

moment she would be a women's libber and the next would act like a 'crocodile-teared female'. She would be heavily into aerobics and health food, and force the overweight Doctor to do Jane Fonda-style workouts against his wishes; comic relief could be derived from her trying to give the Doctor healthy food such as muesli. Melanie – who preferred to be known as Mel – would be a stabilising influence on the Doctor, but her singing in the TARDIS would annoy him: 'Melanie is the first Earth UK companion for twelve years. We shall soon see why.'

Past, present and future

On Tuesday 9 July, the writers for the new series were assembled at Threshold House for a meeting. Parts One to Four [1986 – see page 12] showing the Doctor's past would be by veteran writer Robert Holmes, after which Parts Five to Eight [1986 – see page 54] set in the present would come from Philip Martin. Next would come a two-part future segment by a new writer to the series, David Halliwell. Halliwell had been writing for television since the early 1960s on series such as *Play for Today* and *The Mind Beyond*; he was also an experienced radio dramatist and had won the 1967 *Evening Standard* Drama Award for *Little Malcolm and his Struggle Against the Eunuchs*. He had also worked with Martin at a fringe theatre company in London.

The next two episodes, also showing future events, would be a continuation by Jack Trevor Story. Then approaching 70, Story was a versatile but outspoken writer who had made his mark in the early 1950s with work such as *The Trouble with Harry* and *Mix Me a Person* and had worked on *Play for Today*; he had also written for the Sexton Blake library while his

television work included *Public Eye*, *Budgie* and a series based on his own newspaper column, *Jack on the Box*. The final two episodes would be written by Holmes. The writers had the requirements explained to them – there should be a reduction in the violence of the preceding series and an increase in humour. The Doctor should not rely on superhuman qualities or gadgets, and the new character of Melanie should be given strong sub-plots of her own.

Story was commissioned for his two instalments under the working title of *The Second Coming* on Friday 26 July, with a target delivery of Monday 5 August. Because they needed to work together, Story would travel from his Milton Keynes home to visit Halliwell in Oxfordshire so that they could link their two narratives. Halliwell delivered his first draft outline by the end of July, demonstrating evidence from the Valeyard that the Doctor's continued meddling would result in bloodshed between the mentally adept Penelopeans and the mining Freds. Saward found this acceptable and Halliwell proceeded on what the script editor had now entitled *Attack from the Mind*; work on

Below:

The crew of the *Hyperion III* have a series of murders to solve.

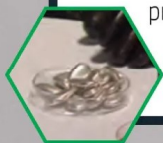


THE TRIAL OF A TIME LORD

STORY 143c

Connections: Celestial seeds

► The Demeter seeds, referred to by Lasky as the 'food of the gods' in Part Ten, were named after the Greek goddess of harvest and agriculture who presided over grains and the fertility of the earth.



this continued in mid-August and the second draft was submitted on Thursday 22. There were more alterations requested from Saward, and Halliwell delivered his third version of *Attack from the Mind* on Wednesday 11 September. However, during this period in August 1985 there were suggestions that one of these two-part stories might be instead given to

Robert Holmes – who had been assigned Parts Thirteen and Fourteen – or even that Holmes might write all six instalments.

On Tuesday 17 September, Halliwell visited Saward to discuss his story. The script editor asked Halliwell to drop the name 'Fred' for his mining creatures and instead substitute the name 'Trike' for both the rodent-people and their name for the planet; the Trikes should also be made tougher creatures. Saward suggested creating two groups of Trikes, and did not like the East End accents given to the Freds by Halliwell in his previous drafts (eg "Now yer for the chop!" – "O's gonna do it?"); he also wanted the illusionary female Freds dropped. The use of explosives was to be avoided, and the opening TARDIS scene needed the Doctor's hobby of tinkering with clocks removed, as well as Mel's keep-fit business toning down. In his script, Halliwell had the Doctor both wielding a gun and using the TARDIS to change history, both of which had to be removed. The inclusion of melodic lasers was too close to something in *The Planet of Sil* and this had to be dropped. Saward referred to the ending which had been originally discussed, in which the Freds became dominant and the Penelopeans were reduced to ordinary beings, as a starting point for Story's narrative.



With these changes discussed, Halliwell rewrote *Attack from the Mind* Part One over a 24-hour period on Thursday 26 September. Further refinements were made and Halliwell delivered a fifth draft of Part One on Monday 7 October. In this version, the scenes with the Trikes were heavily reworked; the Doctor and Mel were now to be threatened with a pain machine rather than executed, and the miniaturisation part of the story was abandoned. The climax of the episode was now Mel being roasted alive by the Trikes for being a Penelopean agent.

Unusable scripts

In the meantime, things were not going well with Story's segment. The writer was approaching the end of his career and was tending to deliver increasingly bizarre material. Saward recalled Story talking about a man playing a saxophone inside a gasometer – which did not seem to mesh into a *Doctor Who*-style story.

On Friday 18 October, *Attack from the Mind* was abandoned, and the production team informed Halliwell that although his scripts were good, they lacked the humour



and energy which they needed. With Story's scripts also proving unusable (although Story was delighted with the fee since it allowed him to fund some private projects), Nathan-Turner and Saward abandoned the idea of two linked two-parters in favour of a single four-part serial.

As a replacement, Saward turned to Christopher H Bidmead who had written scripts such as *Castrovalva* [1982 – see Volume 34] and *Frontios* [1984 – see Volume 38] for the series since leaving the script editor's post in 1980. On Tuesday 29 October, Bidmead was commissioned for a piece under the working title *The Last Adventure*. His idea, which he retitled *Pinacotheca*, was about a problem on a planet which had been designated as a special museum of universal places and times. Aware that two other scripts had collapsed and of Saward's specific requirements, Bidmead insisted that he should regularly consult with Saward over the story. The writer started work on his episodes, delivering one at a time over the coming two months, and getting regular feedback from Saward.

During late December, casting for the role of Mel went ahead. Nathan-Turner

aimed high for an established star to play the Doctor's new companion which would attract increased publicity for the return of the series the following autumn. The character outline perfectly fitted Bonnie Langford, an actress, singer and dancer whom Nathan-Turner had met at Joe Allen's restaurant in late 1984, and who had indicated that she would like to appear in *Doctor Who*; six months prior to this, Colin Baker had suggested Langford as a possible candidate to play a companion to the producer. Nathan-Turner was impressed with Langford's energy in the title role of *Peter Pan – The Musical* which opened at the Aldwych Theatre in London just before Christmas. He was doubtful that a star of Langford's calibre would want to co-star in an established series, but approached her agent, Barry Burnett, who was also the agent of the series' star, Colin Baker, and a friend of Nathan-Turner's. Langford had a short meeting with Nathan-Turner before Christmas and was given the outline of Mel; the actress felt that the character was very unlike her, but said that she could play it – not realising that she was being offered the role. At this point in her career, Langford was keen to diversify into drama – particularly with a 'summer job' based in London between stage tours – and saw the part of Mel as an excellent opportunity; she had seen odd episodes of *Doctor Who* only in passing over the years but was aware of the problems which it faced in the wake of the highly publicised suspension of the series in March.

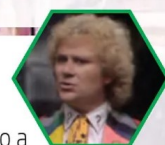
Saward was astounded at Nathan-Turner's casting decision; he had never been truly settled with Colin Baker playing the Doctor,

Left:

The Doctor and Mel with the injured Commodore Travers, and Professor Lasky on the bridge of the *Hyperion III*.

Connections: Elementary

▶ The Doctor refers to a "syllogism", a form of logical argument that is applied to deductive reasoning to arrive at a conclusion based on two or more propositions that are asserted or assumed to be true.



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but the casting of a high-profile singer/dancer as the companion went against his expectations though he was impressed at the chemistry between the two performers. The script editor had written an audition piece for the character about time taking people around in endless circles.

News of the casting leaked out. Ian Levine, who had advised the production office on continuity aspects for six years, phoned Nathan-Turner at his home in Brighton to ask if there was any truth to the rumour. The producer denied Langford's casting. This was effectively the final straw in a growing rift between Levine and Nathan-Turner, with Levine increasingly unhappy with the producer's vision of the show.

As 1986 arrived, it had been decided that the final six episodes of the 1986 series would form a single production under one director and his team, with all location work allocated to the final two installments. Wednesday 8 January saw Chris Clough booked as the director for the episodes. Born in Harrogate in 1951, Clough was an English graduate from the University of Leeds. He had been fascinated by television and got a job at Granada in 1974 as a current affairs researcher, graduating to directing, and handling editions of BBC1's *Go*

with Noakes. He became a freelance director in 1982 and was behind the first episodes of Channel 4's soap *Brookside*, later becoming involved in the formative days of *EastEnders*. Nathan-Turner's partner, Gary Downie, was an assistant director on *EastEnders* and recommended Clough to him.

With all the notes from Saward, Bidmead had

Right:

The Doctor searches for the missing Mel.



revised his first draft scripts of *Pinacotheca* and delivered a second draft of all four instalments on Thursday 9 January, sure that the submission would be suitable.

Langford's casting in *Doctor Who* was revealed to the press at a publicity event at the Aldwych Theatre on Thursday 23 January. Langford, in her Peter Pan outfit, was hoisted aloft on Kirby wires alongside Baker as Nathan-Turner took great pleasure in revealing how the actress would be joining the series as Mel. Baker and Langford already knew each other, having worked together in the pantomime *Goldilocks* at Lincoln in 1981. The story broke on BBC1 on *Newsround* and in evening papers like the London *Evening Standard* and *Evening News* (*Time for a change – It's Bonnie!*), while numerous popular daily papers such as *The Sun*, *Daily Express*, *Daily Mirror*, *Daily Star* and *Daily Mail* printed photographs from the theatre shoot the next morning. An emphasis was put on the fact that Baker had put on weight during the hiatus – and Mel would help his Doctor to slim down!

By now, Nathan-Turner was becoming concerned about Saward's silence over *Pinacotheca*; the script editor had taken to working from home rather than the office. On Sunday 2 February, Saward wrote to Nathan-Turner and indicated that he did

Connections: Whodunnit

► Professor Lasky is seen relaxing by reading the novel *Murder on the Orient Express* by Agatha Christie, a classic murder mystery which was the inspiration

for Parts Nine to Twelve of *The Trial of a Time Lord*.



not feel Bidmead's script was usable; he found it boring and out of character with the other episodes. Saward added that he had completed the camera test piece for Langford to perform with Baker, prior to the actress departing on a tour of *Peter Pan*. The piece was dialogue between the Doctor and Mel about going round in circles, and was later reused by Saward in his rehearsal script for Part Fourteen.

With the scripts for the first four episodes of the series delivered in January, Robert Holmes was commissioned for the two-episode climax under the working title of *Time Inc.* on Tuesday 4 February. Saward wrote to Bidmead on Friday 7 February to inform him that *Pinacotheca* was not going to be used. On Monday 10, Bidmead replied to Saward; he was shocked to discover that the storyline he had regularly discussed with the production office was now deemed unsuitable, and that Saward had waited a month to inform him of this decision.

Needing yet another four-part story to fill the gap, Saward turned to Peter J Hammond, a writer recommended to him by Ian Levine largely because he had created the ATV science-fiction series *Sapphire & Steel*; Hammond's career also

included *Ace of Wands*, *Dixon of Dock Green*, *Z Cars* (on which he was script editor for a time) and the sitcom *Lame Ducks*. Hammond was commissioned on Monday 10 February for a story under the working title *End of Term*, which the writer then developed as *Paradise Five*.

Within two days, Hammond had pitched his storyline, and within a fortnight the first episode was scripted.

Although Saward very much liked *Paradise Five*, Nathan-Turner did not. Seeking an experienced writer who could deliver replacements at short notice, Holmes was briefly considered to script the future segment as well. However, Holmes was now ill with a liver complaint and held up with rewrites on Parts One to Four demanded by head of drama Jonathan Powell.

Connections: Don't dawdle

► The Doctor asks Mel to leave him alone to his "static and solitary peregrinations". A 'peregrination' is a journey that is usually extensive or meandering.




Pip and Jane Baker

On Saturday 1 March, Nathan-Turner had a fortuitous meeting in a lift at Television Centre when he bumped into husband and wife writers Pip and Jane Baker. The Bakers had written *The Mark of the Rani* [1985 – see Volume 41] for the series in 1984, and had just returned from a two-month trip to Spain, during which time the production team had tried to contact them. Nathan-Turner explained that he needed a four-part script in a hurry, and the couple went with him to his office where they were joined by Saward for a quick briefing about the linking trial concept of the series. Nathan-Turner also told them about Mel and Langford's casting. The Bakers were asked by Saward to develop a studio-bound whodunit thriller in space similar to an

Left: The Doctor has met 'Tonker' Travers in a previous adventure.





Agatha Christie detective story; this would act as the Doctor's defence evidence and would be made entirely in studio. Their narrative would have to end with the Doctor in peril from the Valeyard (for which Nathan-Turner suggested a charge of genocide), although they were given no guidance as to how this story would play out in the two subsequent instalments. To avoid repetition of the previous scripting problems, it was again agreed that the couple would deliver one script per week and wait on further instructions before proceeding to the next instalment.

Sentient vegetable life

The Bakers worked over the following weekend, and on Thursday 6 March submitted a detailed breakdown of a first episode and a storyline for the subsequent instalments. The idea for the story came from the couple hearing about scientific research which showed that animal and plant life shared a common hormone, inspiring the idea of a form of sentient vegetable life which could experience stress and pain; consequently, animals that consumed plants would be the natural enemy of vegetation. The name Vervoid stemmed from the term 'vervain' which refers to a strain of weedy plants. The setting was inspired by *Murder on the Orient Express*, a 1934 thriller by Agatha Christie in which a murder is committed on an isolated train, with the passengers being suspects. The writers found the trial format annoying, and would rather have plotted through the four-part serial without the cutaway courtroom scenes.

The Bakers went in to visit Saward for feedback and found that he was unhappy and only able to give half-explanations as he struggled to tie up the series. Nevertheless, the outline was agreed and

the Bakers were commissioned for four episodes under the working title *The Ultimate Foe* on Thursday 13 March.

At the end of the first week of April, the Bakers were near completing the second episode of what they referred to as *The Vervoids*. Parts Nine and Ten were formally delivered on Sunday 6 April with Parts Eleven and Twelve following on Friday 9 May. The writers did not inform the production team of the identity of the original murderer, and discovered that most of the crew believed that it would turn out to be Janet.

The lounge of the *Hyperion III* was described as having 'muted lights and colours frame plush recliners, VDUs, drinks and food dispensers'; when Professor Lasky complained to Janet, her



dialogue was to be delivered 'with no pause for breath and in ear-splitting decibels that fracture the calm of the thirtieth century lounge'. Security Officer Rudge was 'an avuncular individual who punctures his authority by indecisiveness at crucial moments: a man promoted once too often'; in the rehearsal scripts, Kimber was simply referred to as 'Elderly Passenger'.

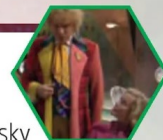
The scene which introduced Mel saw the Doctor forced to use an 'exercise machine (rowing machine, whatever)'; as she instructs him, Mel is described as 'shining with health and vitality'. The stage directions indicated that she was eager and moved quickly, becoming 'a whirlwind of arms and legs' when dashing about in the gym.

In Part Nine, the script described 'the opaque goggles of the two Mogarians'; the fake Mogarian, Enzu, was 'distinguished by a sash'. When Atza approached Janet in Part Nine, there was a reference to 'his gloved fist' and how he spoke with 'an unintelligible sibilant, guttural noise... emitted from an electronic box linked by a nozzle to his begoggled helmet'.

When the hut was searched, the script noted that each jar was 'labelled with the name of a Greek god'. The climax of the episode was to have been clearly established with a shot on the trial screen: 'We see an HT cable has been ripped from the wall of the hydroponic centre and crudely attached to the mesh of the inner fence'. In the closing scene, the Bakers hinted at something between Mel and Edwardes, noting that Edwardes knows

Connections: Funny man

When Professor Lasky suggests the Doctor is a comedian, he tells her that he's "more a sort of clown" and offers to give her his rendering of *On with the Motley*. This is the title of an operatic aria from Ruggero Leoncavallo's 1892 opera *Pagliacci*, which in English means 'clowns'. The Doctor does in fact sing the aria as the TARDIS departs at the end of Part Twelve.



Left:
Professor Lasky - specialist in agricultural science.

Far left:
The Vervoids despise animal-kind.

Connections: Seeing things

► The Doctor suggests that the weird atmosphere in the hydroponic centre “could lead to phantasmagoria”.

‘Phantasmagoria’ is a sequence of real or imagined dream-like images.



‘the attraction he felt for Melanie on the bridge is still there... With her blazing blue eyes and mass of red hair, she’s very attractive and Edwardes’ obduracy is melting’.

The Vervoids’ hatching from giant pods, described as ‘over two metres tall’, was indicated at the end of Part Nine as ‘from the first ruptured seam – flexing and

clawing – pokes a waxy, olive, leaf-veined hand’. As the Vervoids emerged at the start of Part Ten, the script noted: ‘We see this sequence POV [point of view] the eyes of the creature (a Vervoid) as it is emerging from the ruptured pod. All is muted in a green haze.’

In Part Ten, it was noted, ‘The three Mogarians are fixing tubes to their helmets so they can drink.’ When the dead Mogarians were unmasked in Part Twelve, ‘The features revealed are blond, classically formed and aesthetically gentle in their

final repose.’ Occasionally in the rehearsal scripts, the Mogarians were referred to as ‘Morgarians’.

In Part Ten, the script described Bruchner as ‘volatile’ and in the lounge Lasky read ‘a scientific tome’ (subsequently changed to ‘an Agatha Christie’ in camera script) while the Mogarians played an ‘electronic board game’. Originally, the Doctor smashed the fire alarm with Mel’s shoe rather than an axe, and inside the isolation room found a bed shrouded by a black oxygen tent. Under the tent he found ‘a once human face... grotesquely latticed with straggly creeper vines and waxy, olive leaves... The hooded eyes snap open’.

A draft script for Part Eleven was quickly delivered. Towards the end of the episode, one scene had Bruchner attacked by a Vervoid arm emerging from a grill; ‘in reflex, he slams the grill shut, severing the arm... Bruchner’s expression becomes terror-stricken [as] propelled by its fingers, the severed arm is scrabbling towards him.’

The main description of the Vervoids came in the script for Part Eleven: ‘Waxy,

Below:
A pair of
Mogarians.



olive green arms... The biped's head sculpted like a closed ivory brown bud, has sunken cheeks that project forward an O-shaped rubbery mouth. Curling, transparent sepals shield ear-slits. Neither eyebrows nor lashes frame the lidless, staring eyes in the grotesque, noseless face. (Vervoids, being plants, breathe through their foliage.)' Attacking a guard in the corridor, a Vervoid implanted 'a stinging thorn in the guard's cheek'.

On Sunday 13 April, the Bakers wrote to Saward saying that they had made various modifications to Part Eleven, notably adding a small antechamber set as a lobby. They awaited feedback prior to advancing to Part Twelve, but heard nothing, unaware that Saward had handed in his resignation.

The cast and crew

On Monday 14 April, Clough joined the production. His designer was Dinah Walker, who had been a design assistant on *Planet of Fire* [1984 – see Volume 39]. In charge of visual effects was Kevin Molloy who had handled *Timelash* [1985 – see Volume 41]. Although Nathan-Turner requested Judy Pepperdine as costume designer (liking her work on *Warriors of the Deep* [1984 – see Volume 38]), this role was filled by Andrew Rose, who had worked on *Planet of Evil* [1975 – see Volume 24] and *The Caves of Androzani* [1984 – see Volume 39]. Make-up was handled by Shaunna Harrison who was new to *Doctor Who*. In July 1986, the Radiophonic Workshop assigned Malcolm Clarke to compose the incidental music for Parts Nine to Twelve only (originally it had been planned that he would handle all six) and Dick Mills to supply the special sound effects.

With Nathan-Turner taking over script editing chores, the Bakers continued with

the Vervoid scripts, delivering finished versions of the final two episodes on Friday 9 May. There were a few small differences from the finished programme in the script for Part Twelve; when seeing the human compost heap in the bulkhead, Melanie exclaimed, "They're ghouls! Nothing but ghouls!" while the final scene had the Valeyard and Inquisitor refer to Article One of Gallifreyan Law rather than Article Seven. As the Doctor and Mel left the *Hyperion III*, the Commodore's line about the "sweet sorrow" of their parting was a reference to Shakespeare's *Romeo and Juliet*.

Nathan-Turner thanked the Bakers for their scripts on Monday 19, by which time he was able to confirm that Honor Blackman – who had found fame in 1962 as Cathy Gale in *The Avengers*, a role which Clough remembered – would be playing Professor Lasky, while Michael Craig – a veteran actor best known for the BBC1 soap *Triangle* – was cast as Commodore Travers. The production office had very much enjoyed the scripts, and had been running a book on who the villain would turn out to be. A Drama Early Warning Synopsis for the episodes was issued on Tuesday 20 May using the new title *The Trial of a Time Lord* which had been assigned in mid-April; the instalments would form Parts Nine to Twelve of the serial.

Checks were made on the name 'Mel Bush' on Thursday 19 June to ensure that there was not actually a computer programmer with this name living near Pease Pottage; the result was unclear since this was a profession which it was difficult to check on (the surname did not feature

Connections: Science

▶ Professor Lasky is an agronomist, a specialist in the agricultural science of crops and soils. She is also an expert in thremmatology, which as the Doctor explains is "the science of breeding or propagating animals and plants under domestication".



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Right:

The Vervoids are coming for Kimber.

in the episodes themselves). Rehearsals for the studio material for Parts Nine to Fourteen began on Monday 7 July and continued until Tuesday 15 July. Colin Baker was delighted with the Vervoid scripts and felt that the Bakers wrote very well for his Doctor. During the spring, Nathan-Turner had given Langford a taste of fandom by taking her to an American convention, incognito, under the name 'Gwen Verdon' (a Broadway dancer of the 1950s). The casting of Langford caused concern for Clough; the character of Mel was not well defined and Langford was nervous, which the director thought appeared on screen.

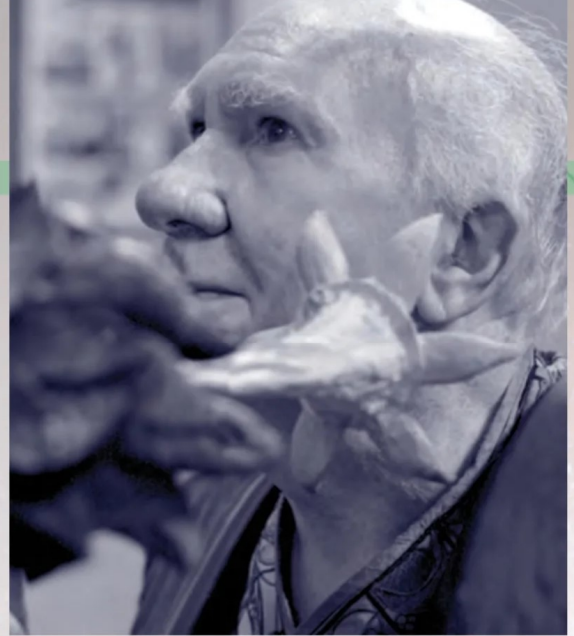
Dancing Vervoids

For his cast, Clough drew heavily upon actors he had worked with on *Brookside*. Tony Scoggo had played Matty Nolan in the Channel 4 soap and would appear as Hallet in his many guises. Malcolm Tierney, later to feature regularly in *Lovejoy*, had played gangster Tommy McArdle and was now cast as Doland. Denys Hawthorne, playing Rudge, had been in *Within These Walls* and *Grange Hill*, while Yolande Palfrey had appeared in *Pennies from Heaven* and had done a lot of stage work prior to being cast as Janet, the stewardess. Playing Kimber was veteran actor Arthur Hewlett, who had played Kalmar in *State of Decay* [1980 – see Volume 33], while David Allister, playing Bruchner, had been Stimson in *The Leisure Hive* [1980 – see Volume 32]. The Duty Officer in Part Ten was played by Mike Mungarvan, a regular extra

Connections: Playing games

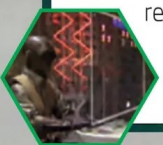
The 3D computer game that the Mogarians are playing is in fact a real arcade video game called *Phoenix* which was first released in 1980 and is similar in gameplay to the rather better known *Space Invaders*. However, the

real-world version of the game was only available in 2D.



on the series since 1972 who got a rare credited role on the serial. To give the Vervoids graceful movements, six dancers were cast to play them. One of these, Bob Appleby, had played a Nimon in *The Horns of Nimón* [1979/80 – see Volume 31]. The other principal speaking Vervoid was Peppi Borza; he and Appleby were both friends of Nathan-Turner's partner, choreographer Gary Downie. Later in studio, Langford found it hilarious that dancers she knew from various stage shows were playing these alien plants and wanted to keep giggling.

The Costume and Visual Effects Departments collaborated to make six Vervoid costumes. The body suits were made by the Costume Department from basic overalls dressed with rubber and webbing leaves and foliage to resemble insect pods. The gloves worn by the actors were designed to look like the closed petals of a flower. The heads and necks were the responsibility of Visual Effects with Kevin Molloy making the collars from latex rubber while the masks were crafted from lightweight foam latex. To allow the 'cheeks' of the Vervoids to expand and contract, inflatable bladders were fitted. Molloy's designs for the head were inspired by venus flytraps and South American pitcher plants. A prop Vervoid arm was also made for close-up shots where it appeared to inject thorns (with a foam tip) in the creatures' victims. ■



Production

Studio work for Parts Nine to Fourteen of *The Trial of a Time Lord* began with a two day recording session in Studio 1 at Television Centre on Wednesday 16 and Thursday 17 July; this was largely devoted to Parts Thirteen and Fourteen to release guest stars like Tony Selby and Anthony Ainley, but it was intended that the trial room scenes for all six episodes should be recorded in this session – despite the fact that the court would be reacting to material on the screen which had not

yet been recorded. The Bakers were in attendance on Wednesday 16 when the trial room material for Parts Nine to Twelve was recorded from 7.30pm to 10pm along with scenes in the Master's TARDIS for the two concluding episodes.

On Thursday 17, the plan had been to complete recording on the trial room set – concluding Lynda Bellingham and Michael Jayston's work on the series as the Inquisitor and the Valeyard – and also to record the two TARDIS scenes for Part Nine, with the console room redressed overnight. As it turned out, the TARDIS

Below:

The Vervoids wait to emerge from their pods.



THE TRIAL OF A



Above:
Commodore
Travers takes
control.

scenes were not completed and – since they only featured Baker and Langford – could be picked up in a later studio session.

With recording completed, Colin Baker and Pip and Jane Baker were guests at FalCon in Bath on Saturday 19 July.

Rehearsals for the second studio block took place at the Acton Rehearsal Rooms from Friday 18 to Tuesday 29 July. Honor Blackman and Michael Craig joined the cast and proved to be big gigglers.

On Sunday 20 July, the *Sunday People* announced Nicola Bryant's departure from the series.

The second recording session took place in TC3 from Wednesday 30 July to Friday 1 August; recording was scheduled for 7.30pm to 10pm each evening with an afternoon session from 2.30pm to 6pm on the last two days. For the Vervoid segment of the serials, Baker was given a revised costume for the 'future' Doctor with a new purple, blue and green waistcoat and a star-patterned yellow cravat. The cat badge

worn by Baker in the trial scenes for Parts Nine to Fourteen of *The Trial of a Time Lord* remained the one based on his cat Weeble; in the Vervoid sequences set in the future he sported a generic badge. Langford's appearance was also an intentional contrast to how she looked in the final two episodes; a photocall for the actress was conducted on the gym set during camera rehearsals on Wednesday 30.

Recording comprised the scenes in Grenville's cabin with Scoggo, the gymnasium and its adjacent observation cubicle, a Vervoid listening to Bruchner from behind an air duct grill in Part Ten, and then the scene of the Vervoids in the bulkhead for Parts Eleven and Twelve; for these later sequences, Clough wanted low-key lighting and arranged for Don Babbage, with whom he had worked on *EastEnders*, to light the studio sessions. For scenes in the gym and air duct, a handheld camera was used to give the point of view of a Vervoid, and this was later treated to

give the picture a green tint. In the scene where the Doctor narrowly missed Mel being wheeled out of the gymnasium in waste bin 126, Baker ad-libbed the Doctor's comment that he could do with getting rid of his "waist" as well.

Death of the Vervoids

Friday 31 July saw recording start with scenes from the final episode in the bulkhead and air duct which featured the Vervoid's demise. One Vervoid costume was filled with an inflatable doll and then deflated to show the creature dying; another shot of a Vervoid's leaf in the Doctor's hand was taken with a locked-off camera, followed by a shot of a handful of dust which would be mixed to show the leaf disintegrating. After this, the scenes in the TARDIS control room, abandoned a fortnight earlier, were recorded; when the Doctor and Mel received the mayday message, this was fed to one of the monitors on the TARDIS console; Bonnie Langford disliked carrot juice which Mel

advocated for the Doctor's health in the script. By this point, Grenville's cabin had been redressed as the elderly passenger's cabin and bathroom for scenes of Kimber's demise in Parts Ten and Eleven. Cutaway shots of the Vervoids using their thorns on their victims were recorded for such sequences. Next came a few scenes in the hydroponic centre and work hut for Part Nine, with Scoggo now in Mogarian garb as Enzu; in the meantime, the cabin set was redressed again, this time as Doland's cabin for a scene in Part Twelve. Recording then switched back to the hydroponic centre for the scenes which bridged Parts Nine and Ten; this large two-level set was lit with low-key lighting, red filtered light for the pod area, and dry-ice smoke to simulate the steamy atmosphere. The pods were made from vacuum-formed plastic and covered in coconut matting. For the climax of the episode, the output of a spark generator was superimposed on the picture for Edwardes' demise, with a visual effects assistant doubling for actor Simon Slater in the close-ups involving pyrotechnics. Recalling Langford's screaming during their earlier experience of the Black Hole roller coaster at Alton Towers during OB work in July, Nathan-Turner asked Langford if she could scream in the key of F at the end of Part Nine, as this would segue perfectly into the closing theme tune.

Recording was then scheduled to conclude for the evening on the cabin and bathroom composite set – this time redressed as Janet's cabin – for scenes in the last two episodes. However, these scenes were not completed and were left for the next studio session. Janet Fielding

Left:
The Vervoid threat is over.

Connections: Big baby

▶ When Rudge suggests that the Doctor has a knack of landing himself in trouble, the Doctor replies that he has a "satieable curiositiy, like the Elephant's Child". *The Elephant's Child* is one of the *Just So Stories* written by Rudyard Kipling and published in 1902.



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was also in studio on this day, paying a return visit to the series she had left three years earlier.

Afternoon and evening recording took place – with the Bakers in attendance – on Friday 1 August, concentrating on the scenes in the cargo hold, hydroponic centre and work hut for all four episodes. Scoggo started off as Grenville and then donned his Enzu outfit for the remaining scenes on these composite sets. One of the Vervoid pods was also rigged to pulse with light as it came to life in the first episode. The reference to “not hearing the dinner gong” in the scene where Bruchner dashed off as the Doctor arrived was an unscripted ad-lib. For the departure of the TARDIS at the end of Part Twelve, the camera shot was arranged to allow a split screen effect as Travers and Janet saw the police box vanish. This was the last time that the police box prop would be seen with the phone panel which referred to ‘Urgent’ calls; this would be replaced by one concerning ‘All’ calls before recording began again the following spring.

Prior to the final studio recording block, Nathan-Turner was informed by the Design Department that the design budget

for Parts Nine to Fourteen had been overspent by more than a third, despite cuts having been agreed between Dinah Walker and Chris Clough. Nathan-Turner was not happy with the situation, being particularly annoyed to be informed about the overspend at such a late stage of the production, and refused to take responsibility for the additional costs.

Rehearsals for the final studio session of the 1986 series began on Monday 4

Right:

Bruchner turns on the Vervoids.



August and ran through to Monday 11 August. In the meantime, *The Trial of a Time Lord* was one of the shows previewed at a BBC press conference on Thursday 7 August. BBC1 controller Michael Grade indicated to Nathan-Turner that he found the first episode to be most satisfactory.

Recording final scenes

The Bakers were again in attendance for the final recording block of the series, which began on Tuesday 12 August with the deferred scenes in Janet’s cabin and bathroom. The Vervoid costume worn by Borza was fitted with a smoke tube so that the face would emit marsh gas during the tremor scene at the end of Part Eleven. Unfortunately, the tube slipped inside the costume, and Borza had to be quickly released as he was being choked by the fumes. After these scenes came most of the scenes in the lounge, a large two-level set designed by Walker to draw upon the Art Deco 1930s style associated with Agatha Christie. Scenes were recorded as far as the start of Part Twelve; again, this required Scoggo to start off as Grenville and then don Mogarian garb before his death and unmasking as Hallet. The material with Mel stopping the Doctor from having a biscuit in Part Ten was some extra unscripted business.

Connections: Knock knock

► Entering the deserted ship’s lounge, the Doctor recites, “Is there anybody there, said the traveller.” This is the first line from the poem *The Listeners* by Walter De La Mare (1873-1956) and tells the story of a lone traveller attempting to gain entry to an old abandoned house.



On Wednesday 13, the morning before the studio recording brought some bad news for Nathan-Turner when he checked in at the production offices. The producer was just leaving for Television Centre when he was telephoned by BBC publicity officer Kevin O'Shea and warned that the new issue of the science-fiction magazine *Starburst* had printed an interview with Saward in which the former script editor discussed the personal problems he had encountered working with Nathan-Turner. He did not like Nathan-Turner's casting of people whom he felt were "light entertainment" based, found communication with Colin Baker difficult, and believed that the producer had devoted too much time and attention

to the various American conventions with which he was involved. He also cited the producer's attitudes towards established writers and directors on the series. Nathan-Turner was very upset by the piece, while the BBC dismissed it as not worthy of comment. O'Shea prepared a statement for Nathan-Turner to sign and a copy of the article was passed to Jonathan Powell. Although an independent solicitor advised the producer to take legal action, Powell recommended that Nathan-Turner ignore the piece.

Recording on Wednesday 13 began with the final scenes on the lounge set, starting with Janet clearing up in the aftermath of the turbulence. The Doctor's comment, "After all, I am a doctor," was another ad-lib from Baker, as was the nicknaming of Travers as "Tonker" in Part Nine. After the lounge scenes were completed, the scenes on the bridge and in the adjacent bridge lobby and air duct were recorded for the serial. The final scene scheduled for recording was done out of sequence and was the unmasking of the two dead Mogarians, for which Sam Howard's unmasked face appeared briefly with golden make-up and a filtered mouth appliance as the dead Atza.

A photocall for the new BBC autumn season was staged on Wednesday 13 with Nicola Bryant rejoining Colin Baker to pose with both an exercise bike and comedian Kenny Everett.

An item in the *Daily Mail* on the final studio day warned that the show's future was uncertain in Michael Grade's eyes.

The final studio recording day, Thursday 14 August, saw *The Trial of a*

Connections: Last orders

► In 1989, the *Doctor Who* stageplay *Doctor Who: The Ultimate Adventure* began its tour of the UK, initially starring Jon Pertwee as the Third Doctor, followed by Colin Baker as the Sixth Doctor. One of the aliens in the *Bar Galactica* was a Vervoid. Perhaps he drank carrot juice?



Left:
Masked
Mogarians.



THE TRIAL OF A TIME LORD

► STORY 143c

Below:

The Doctor and the crew must gain access to the bridge to save the ship.



Time Lord completed with recording in many corridor sets, interspersed with the scenes in the waste disposal unit, the communication room and the isolation cabin. In the corridor scene with Doland at the start of Part Eleven, the “that way” gag was another unscripted ad-lib. The communications room set made heavy use of monochrome monitors with various

graphics feeds and also displayed the date as ‘16 4 2986’. For her brief appearance as the infected Ruth Baxter, Barbara Ward wore a bald cap, over which half a latex Vervoid mask was worn, obscuring the left hand side of her face. A thin air bladder operated from off camera was used to make the plant vein pulse.

Strange feeling...

On the same day, Colin Baker gave an interview to BBC1’s daytime feedback programme *Open Air* and also recorded an insert which would see him announcing an edition of *Roland Rat – The Series*, a new puppet show which was due to precede *Doctor Who* on Saturday nights in the BBC’s new autumn season; in this insert, Baker was seen to fire a gun from the Vervoid serial at Roland’s annoying cousin, Reggie.

Towards the end of recording there was a strange feeling among the crew about the show’s future; no definite go-ahead had been given and there were those who feared that *Doctor Who* was going to be cancelled. Many of those involved with the 1986 series joined the cast and crew for a big party that night; the highlight of the evening was Tierney and Allister performing in drag as two cleaners who comment on the things they find when clearing up after the *Doctor Who* wrap party. ■

PRODUCTION

Wed 16 Jul 86 Television Centre
Studio 1: Trial Room

Wed 30 Jul 86 Television Centre
Studio 3: Grenville’s Cabin; Gymnasium;
Gym Observation Cubicle; Bulkhead/
Air Duct

Thu 31 Jul 86 Television Centre Studio

3: Bulkhead/Air Duct; Control Room of
Doctor’s TARDIS; Elderly Passenger’s
Cabin; Elderly Passenger’s Bathroom;
Hydroponic Centre; Work Hut; Doland’s
Cabin; Cargo Hold

Fri 1 Aug 86 Television Centre Studio 3:
Cargo Hold; Hydroponic Centre;
Work Hut

Tue 12 Aug 86 Television Centre
Studio 3: Janet’s Cabin; Janet’s Bathroom;
Lounge

Wed 13 Aug 86 Television Centre Studio
3: Lounge; Bridge/Bridge Lobby; Air Duct

Thu 14 Aug 86 Television Centre
Studio 3: Corridor; Waste Disposal Unit;
Communications Room; Isolation Cabin

Post-production

The *Hyperion III* was a three-foot model made from thermal plastic by Kevin Molloy, and was in keeping with the Art Deco feel of Dinah Walker's sets. Chris Clough also had a specific requirement that he wanted to be able to do a post-production tracking shot which would merge the first scene in the lounge with the model hull of the vessel. The ship caused problems for Molloy when the first attempt to form it saw the soft plastic melt into the heating elements during the process. Molloy also made models which were used to enhance and enlarge the

ceilings of the lounge and the hold. The Black Hole of Tartarus was a turntable mounted model consisting of coloured acetate and small Christmas tree lights in a rotating funnel. A model of Mogar was also made, with the models then being recorded against a CSO background so that an image from a starfield box could be dropped in behind them.

Friday 5 September was the gallery-only video effects session on the serial. This included the addition of the starfields behind the lounge set and on the main screen of the bridge, the electronic video hologram game played by the Mogarians

Above:
A vegetative
Vervoid.

in Part Ten (which was tilted using Quantel), the crosswires and readings seen on the bridge in Parts Ten and Eleven, the swirling black hole in the final two episodes, the white-out of the vionesium attack in Part Twelve and numerous model shots showing the model of the *Hyperion III* departing from Mogar and in flight.

In addition to the very start with the main characters entering the courtroom, Part Nine lost Rudge commenting that maybe Grenville has a doppelganger, and a short scene at the start showing Grenville entering his cabin after meeting Kimber in the lounge; he angrily slammed his briefcase on his bed and went back to the door, moving off into the corridors. After Grenville was seen donning a disguise in the hold, a short trial scene had the Valeyard asking when the Doctor was going to enter the proceedings and the Doctor asking to be told where his TARDIS is. Also dropped was a short scene of Janet showing Enzu to Cabin 3 and

inviting him to join the other passengers in the lounge for refreshments. The Doctor and Mel's comment about the Mayday message received in the TARDIS being cryptic and unsigned were trimmed. The end of the scene where the Doctor and Mel were found and escorted away by the crew was dropped; as they were marched off, Mel commented, "You certainly talked us out of trouble there!" After the party had moved off, Enzu entered and started to study the mesh of the Hydroponic Centre. A quick shot of the pulsing pod as Enzu left the hut was dropped as well. As the Doctor went for a stroll around the deck, he commented to Mel that Cabin 6 was a "tiger trap". Two other cuts were a quick scene at the waste

Below:

The Vervoids strike!





disposal unit of the attacked guard getting to his feet and activating an alarm button, and the end of the next scene with Rudge calling Travers, and Travers commenting, "What I have done to be landed with him, I fail to comprehend!" Other trims were Mel guiding Doctor to the waste disposal unit, the Doctor agreeing with Travers that whenever he arrived on the scene people began to die and the Doctor dismissing Mel's comment about the panic in the gym as irrelevant and immaterial.

Significant cuts

The main cut to Part Ten was Mel commenting that the armed guard outside the isolation room was strange; a shot of a body being dragged away by Vervoids was also dropped. Part Eleven lost two short scenes; the Doctor walking along the corridor, finding the guard's broken instrument and throwing it in a wastebin while a Vervoid watched from behind a grille, and a short scene in the Hydroponic Centre where Doland entered and saw that every plant had been uprooted and stacked as if ready for a bonfire.

Part Twelve suffered the most cuts. An early scene in the lobby was dropped where Lasky asked Travers how long

before the ship reached the point of no return, and the Commodore replying that no one had ever lived to find out. A brief scene of fumes entering the bridge was dropped. After the Mogarians took command, there was a short scene of the Doctor's group outside the bridge as the ship changed course. There was then a scene from the trial room that was cut in which the Valeyard held the Doctor responsible for Bruchner's death – only to have the Inquisitor put him in his place as the Doctor commented on his misgivings about Rudge's quick thinking. A short scene on the bridge was removed where Rudge's voice came on the intercom and asked if there is a sighting; Atza replied that they were on course and would have completed the mission if not for human interference. A short scene of Mel in the air duct was also cut, as was Doland's comment that the Mogarians must have died instantaneously. There was a cut to the end of the courtroom scene where the Doctor emphasised Travers' request for his help, deleting his comment that he didn't know if he could trust the Matrix until he saw it. A model shot of the lights being turned off across the *Hyperion* was omitted (as the team felt the ship looked a little too much like a model), as was a brief shot of the Doctor and the Inquisitor watching the demise of the Vervoids.

The music score for the episodes was composed by Malcolm Clarke of the BBC Radiophonic Workshop and ran to about 33 minutes, including around 16 seconds of in-story music in Part Nine for the aerobics session. Clarke saw the score as grand and luxurious, fitting in with the 'ocean liner' setting. In post-production, the Vervoids' dialogue was also treated, as was that of the Mogarians which – when not being translated – was run in reverse with distortion and reverberation. ■

Left:

What's in store for the Doctor and Mel?

Publicity

Right:
Super Sixie.

- On Tuesday 19 August, the BBC confirmed that *Doctor Who* would be returning for a new series in 1987. Colin Baker was by now starting to grow a beard and appeared with his facial hair on BBC1's *Wogan* on Monday 25 August where he and Lynda Bellingham chatted to Terry Wogan about the forthcoming series, after a number of monsters had wandered out of the TARDIS.
- At the end of the month, the national press picked up on the dispute between Saward and Nathan-Turner, with *The Sun* reporting that Baker, Langford and Nathan-Turner refused to comment in *Doctor Who stars lashed* on Saturday 30.
- On Saturday 6 September, Langford promoted the new series chatting to her old friend Mark Curry on BBC1's *Saturday Picture Show*, while Baker, Nathan-Turner and Pip and Jane Baker were among those attending the Panopticon VII convention at Imperial College in South Kensington. The fans were eagerly awaiting the live broadcast of Part One of *The Trial of a Time Lord* to be shown at the convention, and Nathan-Turner announced that he would not be producing the next series of *Doctor Who*. On Monday 8 September, Baker and Langford were among the cast and crew recording a special item on the new series for *Blue Peter* with the TARDIS set erected for the presenters



to have a chat with the Doctor and Mel.

- The *Evening Standard* on Tuesday 9 and *Television Today* on Thursday 11 September continued to cover the Saward controversy. In the meantime, Baker had departed for America where he was one of the BBC's special guests representing 50 years of television broadcasting at a special BBC50 celebration; the actor found himself alongside BBC executives Michael Grade and Bill Cotton. Baker appeared at a convention in Washington run by Spirit of Light on Friday 12 September, and then spent another couple of weeks promoting the series in the United States alongside Tom Baker who had played the Fourth Doctor.
- Baker's cameo for *Roland Rat – The Series* was aired on Saturday 13 September, while the *Blue Peter* feature appeared in the edition broadcast on Thursday 18; this also included an extract from Part Nine showing Mel and the Doctor in the TARDIS which had not yet had the electronic exercise music dubbed onto it.

► Back from America, Baker was the subject of press attention from *The Sun* and *Daily Star* on Saturday 11 October, while the following day the *Sunday Express* observed that the series was improving and hoped that the BBC would not axe it after all. To promote her début as Mel, Langford was interviewed by Esther Rantzen on *Wogan* on Friday 17 October. Baker made a promotional appearance at a Teddy Bear's Concert in London on Sunday 19. There was then a press launch for Part Nine with Baker, Langford, Nathan-Turner and Pip and Jane Baker on Monday 20 October.

► Pictures of the bearded Baker and Langford in costume appeared on Tuesday 21 October on the front page of the *Daily Express* (*Bonnie aide for the Doc*), in *The Sun* (*Bonnie Pal for Dr Who*), *Today* (*Who's the new girl?*) and *Daily Mail* (*The stars team up for success at the double*).

► Simultaneously Grade – who was now director of programmes – informed Nathan-Turner that the new series was



Left:
The Vervoids
advance.

“an improvement – but I’m still not happy”. He indicated that he had plans for the next series.

► On Thursday 30 October, the *Radio Times* promoted Langford’s *Doctor Who* début with a colour back page feature entitled *Bonnie’s Just What the Doctor Ordered*. Written by Patrick Mulkern, Melanie was introduced as ‘the Doctor’s energetic 26th companion’ and the piece established that her first encounter with the Doctor would not be shown. The listings were accompanied by a monochrome shot of Honor Blackman. To preserve various plot twists, Scoggo was billed as Grenville on Part Nine’s credits and in the *Radio Times*; for Part Ten, his *Radio Times* credit was as Enzu although his real identity was revealed on the programme’s closing credits as Hallet. Similarly, Barbara Ward was billed as Mutant for Part Ten. The *Daily Express* also ran Sarah Bond’s interview with Langford (*Bonnie’s bouncing in to boss the Doc*) to promote the story on Saturday 1 November.

► Colin Baker was interviewed by Peter Dickinson on Radio 2’s *Nightline* on Friday 14 November.



Far left:
A gruesome
'compost heap'.

Broadcast

► Part Nine of *The Trial of a Time Lord* was screened on Monday 20 October at a second press launch for Langford's arrival on the series; Baker and Langford were both present in costume along with Nathan-Turner and the Bakers. Langford hated watching the episode because she disliked her portrayal of Mel. Papers like *Today* and the *Daily Express* covered the launch the following day. Also on Monday 20, Nathan-Turner had been on BBC1's *Breakfast Time* where he had been interviewed by Sally Magnusson about his new book, *Doctor Who: The Companions*, alongside Janet Fielding and Nicola Bryant.

Below:
Mutiny in
the ranks.



► Teletext subtitles for the four instalments were available on Ceefax Page 888, and each episode was preceded by a continuity voice-over of the story so far accompanied by a colour caption slide: the Doctor and Peri from Parts Five to Eight for Part Nine, the Doctor, Mel and Travers for Part Ten, the Doctor and Mel for Part Eleven, and the Doctor, Mel and a Vervoid for Part Twelve. At the end of Part Twelve, a caption of the Doctor and Mel was used to promote the following Saturday's episode.

► The *Radio Times* of Thursday 8 January had a letter from Susan Flower of Chesham praising *The Trial of a Time Lord* but querying why one of the Vervoids had a Liverpudlian accent!

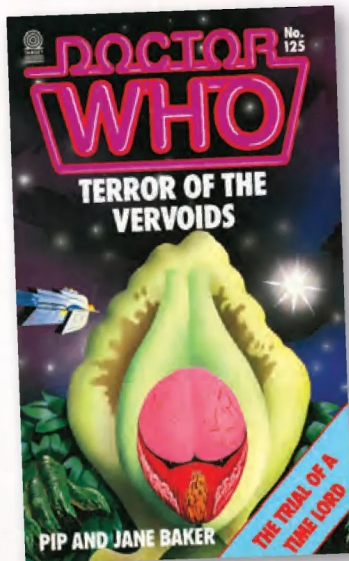
► Sold abroad as a whole, *The Trial of a Time Lord* was broadcast in Australia, New Zealand, Canada, United Arab Emirates, and in North America where Parts Nine to Twelve were also edited together as a TV movie of 91 minutes' duration. UK Gold screened the episodes from November 1994, with a compilation version airing from December 1996.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part Nine	Saturday 1 November 1986	5.45pm-6.10pm	BBC1	24'56"	5.2M (85th)	66
Part Ten	Saturday 8 November 1986	5.45pm-6.10pm	BBC1	24'18"	4.6M (93rd)	69
Part Eleven	Saturday 15 November 1986	5.45pm-6.10pm	BBC1	24'07"	5.3M (86th)	69
Part Twelve	Saturday 22 November 1986	5.45pm-6.10pm	BBC1	24'45"	5.2M (89th)	69

Merchandise

Pip and Jane Baker novelised Parts Nine to Twelve of *The Trial of a Time Lord* as *Doctor Who – Terror of the Vervoids* (a title chosen by the publishers). The book, which included several scenes cut from the broadcast episodes, was published in hardback in



September 1987, with the paperback edition – book number 125 in the Target Library – appearing in February 1988.

The audiobook *Doctor Who: The Trial of a Time Lord Vol 2* was released in October 2013, featuring *Terror of the Vervoids* read by Bonnie Langford.

A suite of music from the episodes was included for *Terror of the Vervoids* on the four-CD Silva Screen release *Doctor Who: The 50th Anniversary Collection* in December 2013; an extended suite



was then included on the 11-disc release in September/November 2014.

Fine Art Castings issued a 40mm model of a Vervoid in 1987, and in 1998, Harlequin Miniatures issued metal miniatures of Mel, a Vervoid and a Vervoid Advancing.

The whole of *The Trial of a Time Lord* was released by BBC Video in October 1993. In September 2008, it was released on DVD by BBC Worldwide. The special features for Parts Nine to Twelve (referred to as *Terror of the Vervoids*) were:

- **Commentary** with actors Colin Baker, Michael Craig, writers Pip and Jane Baker, director Chris Clough
- **The Making of The Trial of a Time Lord: Part Three: Terror of the Vervoids** – with Eric Saward, Pip and Jane Baker, Colin Baker, Jim Sangster, Clayton Hickman, Malcolm Tierney, Chris Clough and Michael Craig
- **Terror of the Vervoids: Deleted & Extended Scenes**
- **Trails and Continuity**
- **The Lost Season** – the story of the plans for the original Season 23 with Eric Saward and Philip Martin

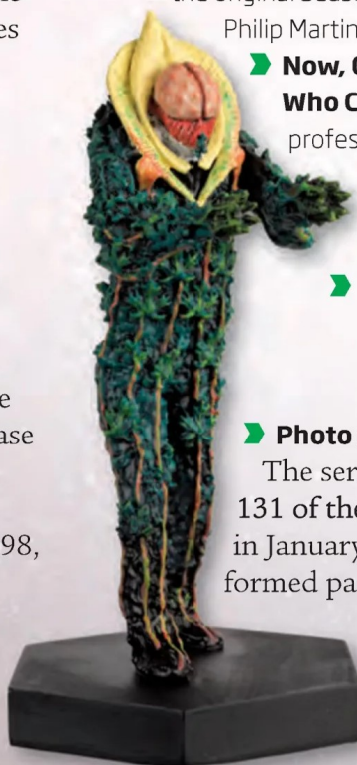
- **Now, Get Out of That: Doctor Who Cliffhangers** – three professional television writers

examine the art of *Doctor Who's* famous cliffhanger endings

- **Saturday Picture Show** – Mark Curry interviews Bonnie Langford broadcast Saturday 6 September 1986

- **Photo gallery**

The serial featured in issue 131 of the *Doctor Who DVD Files* in January 2014, and a Vervoid formed part of Eaglemoss' *Doctor Who Figurine Collection* in 2016. ■



Above:
The DVD cover by Clayton Hickman.

Far left:
Tony Masero's cover for the novelisation, and the cover for the BBC Audio release of Bonnie Langford's reading.

Left:
Eaglemoss' Vervoid figurine.



Cast and credits

Above:

Two Mogarians plan to hijack *Hyperion III*.

CAST

Colin Baker	..... The Doctor
	with
Bonnie Langford	..... Melanie
	and
Michael Jayston	..... The Valeyard
Lynda Bellingham	..... The Inquisitor
Honor Blackman	..... Professor Lasky
Michael Craig	..... Commodore
Denys Hawthorne	..... Rudge
Yolande Palfrey	..... Janet
Malcolm Tierney	..... Doland
David Allister	..... Bruchner
Tony Scoggo	..... Grenville/Enzu [9-10] ¹
Arthur Hewlett	..... Kimber [9-10] ²
Simon Slater	..... Edwardes [9-10] ²
Sam Howard	..... Atza
Leon Davis	..... Ortezo

Mike Mungarvan	..... Duty Officer [10]
Hugh Beverton	..... First Guard [9-11] ³
Hugh Weedon	..... Second Guard [10] ²
Peppi Borza	..... First Vervoid [11-12]
Bob Appleby	..... Second Vervoid [11-12]
Barbara Ward	..... Mutant/Ruth Baxter [10-12] ⁴

¹ Tony Scoggo plays Hallett, who appears in the guise of Grenville in Part Nine and Enzu in Part Ten and is billed as such on screen, although *Radio Times* lists him as Grenville on both episodes

² Appears uncredited as corpse in subsequent episodes

³ Billed as Guard on Parts Nine and Eleven; uncredited as corpse in Part Twelve

⁴ Billed as Mutant on Part Ten and Ruth Baxter on Parts Eleven and Twelve

UNCREDITED

Kenneth Thomas, David Bache, Leslie Fry, James Delaney, Roy Seeley Crimson.....

Time Lords

Derek Hunt, David Fieldsend, Lew Hooper, David Enyon, Llewellyn Williams Orange.....

Time Lords

John Buckmaster, Jack Horton, Martin Clark, Bob Hargreaves, Barry Butler Brown.....

Time Lords

Ian Marshal-Fisher.....Clerk of the Court

John Capper, Kevin O'Brien, Gary Forecast, Oscar Peck.....Court Guards

Quint Boa, Richard Bonehill, Paul Holmes, John Constable.....Guards

Lea Derrick, John Small.....Stewards

Martin Hyder, Barry Holland.....

Waste Disposal Operator/Attendant

Maurice Iley, Johnnie Lee Harris.....Medics

Quint Boa, Richard Bonehill, Paul Holmes, John Constable, Lea Derrick, Martin Hyder, Barry Holland, Robert Goodman, Maurice Iley, Kevin Vaughan, Johnnie Lee Harris.....

Loaders

Michael Summerfield.....Duty Officer

Gess Whitfield, Paul Hillier, Bill Perrie, Jerry Manley.....Vervoids

Robert Goodman, Kevin Vaughan.....Officers

Martin Clark, Geoff Whitestone.....

Hyperion III Crew



Above:
The Mogarians
are killed.

CREDITS

Written by Pip and Jane Baker

Incidental Music: Malcolm Clarke

Special Sound: Dick Mills

Production Manager: Ian Fraser

Production Associates: June Collins, Jenny Doe

Production Assistant: Jane Wellesley

Assistant Floor Manager: Karen Little

Visual Effects Designer: Kevin Molloy

Video Effects: Danny Popkin

Technical Co-Ordinator: Alan Arbuthnott

Camera Supervisor: Alec Wheal

Vision Mixer: Shirley Coward

[Jim Stephens, uncredited]

Videotape Editor: Hugh Parson

Lighting Director: Don Babbage

Sound: Brian Clark

Costume Designer: Andrew Rose

Make-up Designer: Shaunna Harrison

Designer: Dinah Walker

Producer: John Nathan-Turner

Director: Chris Clough

BBC © 1986

Left:
Vervoid attack!



Profile

HONOR BLACKMAN

Professor Lasky

Honor Blackman was born 22 August 1925 in Plaistow in London's East End, to Frederick and Edith (née Stokes), the third of four children. Accomplished at sports at Ealing Girls School, she considered becoming a games teacher.

She was offered elocution lessons or a bike for her 16th birthday by her father; he felt his Cockney accent held him back in his civil service statistician job. Her elocution tutor recognised her acting talent.

While working as a Home Office clerk she studied at the Guildhall School of Music and Drama, two lunchtimes and one evening a week. During wartime she was also a motorbike dispatch rider, aged 18.

On graduating, she understudied in *The Guinea Pig* (1946, Criterion) and her career took off when an actress fell ill. Further West End roles came in *The Gleam* (1946/7, Globe) and *The Blind Goddess* (1947/8, Apollo, London).

Spotted on stage, she won a Rank movie contract. After her uncredited debut in *Fame Is the Spur* (1947), other films included *Quartet* (1948), *A Boy, a Girl and a Bike* (1949), *Green Grow the Rushes* (1950), *So Long at the Fair* (1950) and *Come Die My Love* (1952). "I resented playing the perennial 'English rose,'" she later reflected of such largely decorous roles.

She had married businessman Bill Sankey in 1948 but after he departed to Canada with her money in 1956 she took stage fright, forcing a career break.

She slowly returned to films, such as *The Square Peg* (1958), *A Night to Remember* (1958) and *Jason and the Argonauts* (1963) but appeared increasingly in TV adventure series including *Boyd QC* (1957), *The Vise* (four episodes 1954-8), *HG Wells' Invisible Man* (1959), *Danger Man* (1960) and *The Saint* (1962). Regular roles came as Iris Cope in *Probation Officer* (1959) and Nicole in *The Four Just Men* (1959/60).

She married actor Maurice Kaufmann in 1961, having met on *Suspense* (1960). They adopted two children, Lottie and Barnaby, in the late 1960s.

She shot to television fame in *The Avengers* (1962-4) playing the role of Cathy Gale as tough as a man, if not tougher. Her judo moves and leather fighting suits became a national obsession. "[Cathy] could take on a man on his own terms and go all out to win; yet she managed to stay sexy," Blackman reflected in 1968.

She left *The Avengers* in March 1964 and a week later was shooting James Bond movie *Goldfinger* (1964), as stunt pilot Pussy Galore. Now a huge celebrity, she issued an album of music *Everything I've Got*.

Film roles followed in *The Secret of My Success* (1965), *Life at the Top* (1965), *Moment to Moment* (1965), *Shalako* (1968), *A Twist of Sand* (1968), *The Last Grenade* (1970),

Right:

Honor Blackman guest-starred in *Casualty* in 2013.



Twinky (1970), *The Virgin and the Gypsy* (1970), *Fright* (1971) and, latterly, *To the Devil a Daughter* (1976) and *The Cat and the Canary* (1979).

She enjoyed stage success with *Wait Until Dark* (1966, Strand), *Who Killed Santa Claus?* (1970, Piccadilly) and musicals *Mr and Mrs* (1968, Palace Theatre) and *Fiddler on the Roof* (1969/70, Bristol Hippodrome). 1980s musicals included *The Sound of Music* (1981/2, Apollo Victoria) and *On Your Toes* (1983-5, Palace Theatre, London).

Post-*Avengers*, TV work was initially limited to single plays including *Armchair Theatre* entry *Recount* (1968). She was the 'victim' of *This Is Your Life* in 1969. *Columbo* (1972) brought a US TV guest appearance. TV output in the 70s and 80s was sparing but included *Robin's Nest* (1977/8), *Crown Court* (1979), *Never the Twain* (1981/2), *Lace* (1984) and *Minder* (1985).

She became a TV star all over again as man-eating grandmother Laura West in hit sitcom *The Upper Hand* (1990-6). A reissue of *Kinky Boots*, a novelty record she and Patrick Macnee had recorded in 1964, made Number 5 in 1990. She was again the subject of *This Is Your Life* in 1993.

Latter stage successes included a tour of *My Fair Lady* (2005) and *Cabaret* (2007, Lyric Theatre), plus one-woman shows such as 2013/14's *Honor Blackman as Herself*.

The twenty-first-century has brought TV roles in *The Royal* (2003), *Midsomer Murders* (2003), *Coronation Street* (2004), *New Tricks* (2005), *Hotel Babylon* (2009) and *Casualty* (2013). Comedic parts have included *Dr Terrible's House of Horrible* (2001), *You, Me and Them* (2015) and the films *Bridget Jones's Diary* (2001) and *Cockneys vs Zombies* (2012).

She declined a CBE in 2002, adhering to her republican beliefs.

Semi-retired, and a grandma to four grandchildren, she lived in West London, with a villa in Catalonia. ■





THE TRIAL OF A TIME LORD

PARTS THIRTEEN-FOURTEEN

➤ STORY 143d

When Sabalom Glitz and Mel make an unexpected appearance at the Doctor's trial, the Doctor begins to suspect that the Time Lords have a hidden agenda. An old enemy also reemerges, and the Valeyard's true identity is revealed.



Introduction

Thirteen weeks into the longest *Doctor Who* story ever made, we finally found out what was going on. The Valeyard, it turned out, was an evil version of the Doctor, and he'd struck a deal with the Time Lords that would have resulted in him claiming all of the Sixth Doctor's remaining regenerations.

But who exactly is the Valeyard? If he really is just an older version of the Doctor, then it would seem that he was travelling back into his own past to change his personal history. Popping up for the final act, the Doctor's arch-enemy the Master told him that "the Valeyard is an amalgamation of the darker sides of your nature, somewhere between your twelfth and final incarnation". So, it's possible that the Valeyard is an entirely separate entity that was created from our hero's evil impulses.

Since we've now exceeded the Doctor's original span of 12 regenerations, do we have any clearer idea who the Valeyard is? Including John Hurt's Doctor – who was latterly revealed to have existed between Paul McGann and Christopher Eccleston's in *The Day of the Doctor* [2013 – see Volume 75] – the second iteration of David Tennant's Doctor after the aborted regeneration in *The Stolen Earth/Journey's End* [2008 – see Volume 60] is the twelfth incarnation of the Doctor. Right at the end of that life, in *The Waters of Mars* [2009 – see Volume 61], the Doctor declared himself "Time Lord Victorious" and violated a fixed point in time. Could it be that his reckless behaviour, which he describes to a disapproving Ood Sigma at

the start of his final adventure, resulted in the Valeyard being manifested? Could it be that there was more to the bad vibes felt by the Ood that the imminent return of the Master and Rassilon?

Okay, probably not. After all, we now know that his "final incarnation" was not his thirteenth. The circumstances that resulted in the birth of Valeyard may be many thousands of years in the Doctor's future. Given the upheaval in the Doctor's timeline, and his willingness to tinker with his own past, maybe it will never happen at all. The closing moments of *The Trial of a Time Lord*, however, revealed that the Valeyard hadn't been dealt with once and for all. It would, after all, be a shame to have vanquished such a charismatic and sinister villain. ■

Right:

The War Doctor, hitherto unknown, was revealed in *The Name of the Doctor*.



'THE VALEYARD IS AN AMALGAMATION OF
THE DARKER SIDES OF THE DOCTOR'S
NATURE, SOMEWHERE BETWEEN
HIS TWELFTH AND FINAL
INCARNATIONS...'

PART THIRTEEN

The Keeper of the Matrix is summoned to the courtroom and claims that it is impossible that the evidence of the Matrix was tampered with. [1] The Doctor suspects that somebody managed to do it – the Valeyard!

Two sarcophagi are beamed into the space station, containing Glitz and Mel. They enter the courtroom and the Inquisitor asks who sent them. A laughing face appears on the Matrix screen; the Master is in the Matrix! [2]

Glitz tells the court that the Sleepers broke into the Matrix; when the Time Lords detected the leak, they moved the Earth across space, nearly destroying it. The Doctor is appalled. [3] The Master explains that the High Council made a deal with the Valeyard – or, as he has always known him, the Doctor – to adjust the evidence in exchange for the Doctor's remaining regenerations.

The Valeyard flees and escapes into the Matrix. The Doctor follows and finds himself in an alleyway in Victorian London. He looks into a water barrel; two hands try to drag him under. Glitz appears and gives the Doctor a note from the Master, saying the Valeyard is based at the Fantasy Factory. Then a harpoon flies out and shoots Glitz! [4]

In the courtroom, the Master tells the Inquisitor that Peri was not killed and is now Yrcanos' queen.

The Doctor and Glitz enter the Fantasy Factory, where a fastidious gentleman called Popplewick is at work. [5] The Doctor goes into the inner office, where another Popplewick works. He asks the Doctor to sign over his remaining lives in the event of his death and the Doctor consents.

The Doctor continues into another room – which turns out to be a beach. The Valeyard appears, and laughs as hands drag the Doctor under the sand! [6]





PART FOURTEEN

The Doctor rises out of the sand and explains to Glitz that this is not reality. Some nerve gas rolls in from the sea and the Doctor and Glitz run into a hut – which is the Master's TARDIS! The Doctor is subjected to an assault on his senses, leaving him as a zombie. [1]

The Master's TARDIS materialises outside the Fantasy Factory and the Master emerges with the Doctor and Glitz. The Master tries to shoot the Valeyard but his weapon has no effect.

The Doctor hears Mel calling, and follows her out of the Matrix and back into the courtroom. The Inquisitor finds the Doctor guilty. [2]

But this isn't the real courtroom, as the Doctor is still in the Matrix! In the real courtroom, Mel steals the Keeper's key and runs into the Matrix.

The Doctor is on a tumbrel when Mel catches up with him. [3] The Doctor

explains that he was playing along in order to meet the Valeyard.

They enter the Fantasy Factory where Popplewick is led in at gunpoint by Glitz. Glitz gives Popplewick the Doctor in return for the Matrix memory tape and departs in the Master's TARDIS.

The Doctor ties up Popplewick and removes his mask to reveal the Valeyard! [4] But the Valeyard has already activated the ultimate weapon, a particle disseminator!

When the Master loads the memory tape into his TARDIS it turns out to be booby-trapped.

Mel returns to the courtroom just before the Matrix screen explodes.

The Doctor triggers a ray phase shift, causing the disseminator to feed back into the Matrix. [5] He escapes to the courtroom, where the Inquisitor tells him that all charges are dismissed and that Peri lives. The Doctor departs with Mel to resume his exercise and carrot juice.

But the Valeyard also escaped... [6]

Pre-production

Above:
The Doctor
and Glitz enter
the Matrix.

The conclusion of the 1986 series of *Doctor Who* was to be a stormy one both on and off the screen – and one of the least pleasant periods in the show's history.

The final two episodes of the 14-part *The Trial of a Time Lord* were to be written by Robert Holmes who had already written Parts One to Four [1986 – see page 12] of the epic-length serial. As originally planned back in July 1985, Holmes was commissioned to write the concluding two episodes under the title *Time Inc* on Tuesday 4 February 1986, having just completed rewrites on Parts One to Four. The deadline was Friday 28 February.

The preceding instalments – Parts Nine to Twelve – were envisaged at various stages since the summer of 1985 as either two two-part narratives or a single four-part narrative showing events in the Doctor's future.

Holmes set to work on Parts Thirteen and Fourteen. In line with script editor Eric Saward's desire for a surreal atmosphere, he once again set part of his story in the Time Lords' Matrix dreamscape which he had previously done in *The Deadly Assassin* [1976 – see Volume 26]. He also aimed to resolve the mysteries that he had set up in Parts One to Four, regarding the data tapes of the 'sleepers' and to this end reintroduced the character

of galactic entrepreneur Sabalom Glitz; it was felt that Glitz had worked well as a foil for the Doctor during the little interaction which they had in Parts One to Four and Holmes and script editor Eric Saward wanted to expand on this. When casting the part of Glitz, producer John Nathan-Turner checked with actor Tony Selby that he would be available not only for Parts One to Four in April/May 1986, but also happy to reprise the role in July.

Nathan-Turner also wanted the Master to feature in the serial, ideally as the villain behind the entire threat to the Doctor standing trial; in July 1985 it had been suggested that the Master would appear as a witness in the later stages of the trial. Although this was what Holmes initially attempted to write, Saward had his concerns, feeling that this was too obvious and what would be expected by the audience. Instead, a more involved approach to making the Valeyard the main villain of the piece was adopted.

The original Part Fourteen storyline as developed by Holmes was a far darker and downbeat affair. Saward, Nathan-Turner and Holmes had all realised that even after the 18-month hiatus initiated by the BBC hierarchy, the show was still

not out of danger, and determined that the best way to ensure its continuation was to have an ending with considerable impact, so that *Doctor Who* would at least be remembered should it fail to return. The intention was to leave the viewers uncertain as to the Doctor's survival, echoing Sir Arthur Conan Doyle's attempt to kill off Sherlock Holmes in combat with Moriarty at the Reichenbach Falls in his story *The Final Problem*.

However, during this period, Holmes' confidence was severely dented by comments from head of drama series and serials Jonathan Powell regarding the scripts for Parts One to Four on Monday 24 February. Holmes and script editor Eric Saward had both been happy with the revised scripts, but now further changes were requested before production. This left Holmes – who was now tired and unwell – annoyed and angry, Saward took on the revisions for Parts One to Four in mid-March while Holmes focused on *Time Inc.*

Connections: Lock Keeper

▶ The Keeper of the Matrix is seen to be the guardian of the Key of Rassilon which may be used to gain entry to the Matrix. The Key had first appeared in *The Deadly Assassin* [1976 – see Volume 26] where it appeared to be a long black rod. It was next seen, appearing to be a large old-fashioned key, much as it is here, in *The Invasion of Time* [1978 – see Volume 28].



Left:

The Valeyard wants the Doctor's remaining regenerations for himself.

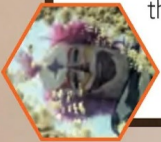
Revealing the Valeyard

Around the end of March, Holmes completed a first draft script for Part Thirteen under the title *The Fantasy Factory*. This opened with Mel present in the trial room following the previous serial, and continued with the arrival of Sabalom Glitz, whom Mel did not recognise. The Master then appeared, revealing that the Valeyard was the Doctor's 'twelfth and final incarnation'; the Doctor refuted this, but Mel commented that she had felt that



Connections: Another world

► The Doctor is able to physically enter the Time Lord Matrix, and the Master even pilots his TARDIS there. Previously, the Matrix had appeared as some kind of virtual reality - in both *The Deadly Assassin* [1976 - see Volume 26] and *Arc of Infinity* [1983 - see Volume 36] - which the Doctor was able to penetrate with his mind.



the Valeyard resembled the Doctor when she first met him. The Valeyard fled into the Matrix with the Doctor and Glitz in pursuit. The Doctor found himself in a fantasy version of a Victorian London dockyard (which the script referred to as being on 'telecine' - ie, shot on film on location), that led to the Fantasy Factory at Postern Road, George Yard run by JJ Chambers thanks to some written instructions given to Glitz by the Master. Following an escapade with a hackney carriage driven

by the Valeyard, the Doctor and Glitz encountered Bencray, the assistant to Mr Chambers, who appeared in both old and young incarnations; knowing that he was a character created by others (and indeed aware of historical errors in his own dialogue), Bencray asked the Doctor to sign away his remaining lives to Chambers. The Doctor then encountered the Duke of Clarence and his colleague J Stephens who were attempting to track down Jack the Ripper (an element which Saward liked); the Duke of Clarence and his friend James Stephens were two of the real-life suspects as the Ripper. Mistaking the Doctor for the murderer, the Duke and Stephens attacked the Doctor (who had bloodstained clothes) at a wharf, and at the episode's conclusion the Doctor's lifeless body sank beneath the water... as the screams of the Ripper's latest victim rang out in the distance.

Keeping in accordance with the story requirements, Anthony Ainley was booked to play the Master in the concluding two episodes on Tuesday 1 April.

While working on the scripts, Holmes was struck down by hepatitis B, a liver

complaint that had affected him for some time, and was rushed into hospital in early April. It was agreed that Saward would complete the work on the two scripts during Holmes' illness.

After such regular contact with, and respect for Holmes, Saward in particular was deeply upset by his friend's condition. He was also worried about the direction in which the hastily commissioned scripts for Parts Nine to Twelve were taking as he discussed storylines with Pip and Jane Baker. Concerned with Nathan-Turner's general approach, he had visited Colin Baker and explained his worries, recalling how the producer had often been reluctant to take new approaches which he and Baker's predecessor Peter Davison had suggested. Baker did his best to placate the script editor. Holmes had already told him that after five years he had remained on *Doctor Who* too long.

Saward's resignation

One morning, Saward woke and decided that he wanted to leave. His dissatisfaction with the way *Doctor Who* was being run had reached tipping point. Despite having only just renewed his contract with the BBC in March, Saward wrote to the BBC head of drama, Jonathan Powell, on Wednesday 2 April, tendering his resignation. 'I have somehow lost credibility with myself,' he wrote, 'I am sick to death of *Doctor Who* and the way it is run.'

At the time, Nathan-Turner was clamping down on unlicensed *Doctor Who* products and was taking part in a surprise raid on a shop in London. Unfortunately, the producer was delayed in a traffic jam *en route* to the store - and arrived to find a message from his secretary waiting for him (and no unlicensed stock in sight!).



He learnt that Saward had resigned, saying that he was unhappy with the way that Nathan-Turner was running *Doctor Who*. Nathan-Turner returned to the production office and discussed the situation with Powell, who said that with no other script editors available, Saward should be asked back. Saward attended a meeting with Powell, and explained how he no longer felt able to work with the producer, citing his unease with the casting of the show's principals in particular. Nathan-Turner then told Saward to go home for a couple of weeks to consider the situation and also look at revisions to Holmes' two instalments.

After a fortnight away from the production office, Saward returned to find the production team in what he felt was a state of chaos. On Monday 21 April, Saward wrote to Nathan-Turner about the problems he was having with the scripts. 'I cannot find the conviction, energy or whatever it is necessary to write

this sort of tale at the moment,' he noted, suggesting that either Pip and Jane Baker were brought in to write Part Fourteen or that the current Part Thirteen was junked and that a new two-part story should be written. Nathan-Turner persuaded him to continue working on the final episode, and Saward did so, on the understanding that it would be in accordance with their original plans for the series' conclusion.

Saward completed the final script for Part Fourteen along the lines which he had agreed with Holmes, and made alterations to the last half of Holmes' material for Part Thirteen to link the narrative together. Part Thirteen's script, after Saward's input, but still credited to Holmes, was almost exactly as broadcast. The main difference concerned the Valeyard, whom the Master told the Doctor is "your twelfth and final incarnation..." Mel then commented that the Valeyard bears a certain resemblance to the Doctor around the mouth and eyes – even so far as believing them to be

Above:

The Doctor is joined by Glitz and Mr Popplewick.

brothers! It was also noted that the offices for the Popplewicks (the new name for the Bencray character in Holmes' version) were studio interiors, and actually the 'lounge of the space ship' (presumably the *Hyperion III* from Parts Nine to Twelve) redressed with Victorian furniture. "Hi-tech vistani alloy walls cocooning what appears to be a rather crusty Victorian clerk," commented the Doctor. Holmes also indulged in a send-up of a Dickensian character in Mr Popplewick, originally envisaged as a thin, weasley, Scrooge-like clerk who would perpetuate endless procedures.

Eric Saward was credited for the script to Part Fourteen, and although based on Holmes' idea, the dialogue was far more reminiscent of Saward's own previous *Doctor Who* work, (eg *Revelation of the Daleks* [1985 – see Volume 41] or the 1985 radio drama *Slipback*). The Valeyard captured Glitz in his TARDIS control room (the set for the Doctor's TARDIS interior redressed with the addition of a sealed doorway entrance), where he watched the Doctor sinking in the mud. The Doctor claimed that the Time Lord High Council would not keep their contract to award his remaining lives to the Valeyard, and was rescued from the mud by the Master, who promised to help before vanishing

– his manifestation in the Matrix having depleted his power. The Doctor emerged from the mist back to the Victorian alleyways where he encountered Popplewick, dressed as a monk. The clerk informed him that he was needed to rescue a friend of his, and took the Doctor onto a giant circular walkway where Mel was waiting, before vanishing. Mel explained that there was



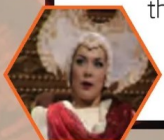
Right:

Mel and the Doctor are lost in the Matrix.

no way off the platform, it was endless, and the Doctor realised that the Valeyard was trying to snare them in a circular trap (this material was adapted from the audition piece which Saward had written for Mel). He deduced that he was not in the company of the real Mel, and was released by Popplewick who revealed that he was just an illusion created by 'Mr Chambers'.

Connections: Judgement day

On encountering the Inquisitor for the first time, Glitz asks the Doctor, "That's the beak, is it?" 'Beak' is cockney slang (although not rhyming) referring to the headmaster of a school or a magistrate.



Trouble in the Matrix

In the court room, news of the High Council's resignation arrived, and the Keeper of the Matrix and the Inquisitor feared for their positions in the wake of the civil unrest. The Master appeared on the screen to inform the court that the Valeyard's TARDIS was in the Matrix, having materialised around a time vent. If the vent was to be opened for more than 72 seconds, the mix of matter and antimatter would wreck the time-continuum. This is how the Valeyard



aimed to hold the Time Lords to ransom in exchange for the Doctor's death now that his contract was void.

Approaching the Fantasy Factory, the Doctor encountered the Master, who revealed that he had been asked by the Time Lords to kill his old enemy in exchange for a pardon for his crimes. However, the Master refused to comply and wished the Doctor good luck. The Doctor appeared to submit to the Valeyard and entered his TARDIS to find the restraining bolts on the door to the time vent have been blown. The Valeyard was a pathetic old man, scared of death, and as the Doctor advanced on him he opened the doorway – to a blinding white flash. The Doctor struggled with his future self, and both fell into the vent. The Master instructed Glitz to close the door, and then rescued Glitz from the Matrix, gloating that the Doctor was now out of the way. Mel asked to go home, and learned that the Doctor could still be alive.

The final shot of the episode was of the Doctor and the Valeyard tumbling through the time vent for ever would have been overlaid with Mel saying, “I’m sure the Doctor’ll succeed – he must!” to which the Keeper replied, “If he doesn’t, the vent will remain his prison for eternity!”

After Eric Saward had submitted his script for Part Fourteen, Nathan-Turner asked for various changes to be made. Nathan-Turner was unhappy with the inconclusive finalé, and did not like the idea of wasting a regeneration of the Doctor's on the Valeyard. Saward had problems with the changes Nathan-Turner wanted as he felt that they were ill-considered; he later heard that Nathan-Turner had said he would rewrite the material anyway if necessary. On Tuesday 20 May, Saward wrote to Nathan-Turner about the final script, saying that he objected to the producer's idea for a conclusion which he felt was a ‘pantomime walkdown’. ‘I have offered you the ultimate in cliffhangers, which is more than likely to have the audience screaming for more,’ wrote Saward, while saying that if he was to provide the ending Nathan-Turner required, he would want detailed notes of guidance.

Meanwhile, Robert Holmes had fallen into a coma from which he would never recover. He died peacefully at Stoke Mandeville hospital on Saturday 24 May 1986.

On Wednesday 28 May, Saward submitted his revised version of Part Fourteen, but informed Nathan-Turner,

Connections: Who's that?



It is clear that Mel does not recognise the Master when she sees him on the screen in the trial room. At odds with this though, as outlined in the character's backstory, is that Mel first met the Doctor on Earth in 1986 where she helped him defeat the Master's scheme to defraud the world's banks – although this is never referred to on screen.

Connections: Monsters

Discovering the truth about the Time Lords' deception, the Doctor compares them in his tirade to his old enemies

the Daleks, the Sontarans and the Cybermen.



'What I haven't changed... is the end.' Saward was determined to stick to the original plan for the series and felt that the 'walkdown' ending was wrong. He indicated that he was happy to incorporate a different ending, but not the one which the producer had suggested.

Then on Sunday 1 June, Saward wrote again to

Nathan-Turner saying that he had heard about the producer discussing him in scornful terms with fans in the Television Centre bar. Venting his irritations about Nathan-Turner's apparent obsession with the US fan base, Saward wrote, 'As I can no longer trust you, I am withdrawing the last episode.' This memo was also copied to Jonathan Powell. Nathan-Turner replied, refuting the allegations.

Saward also attempted to withdraw the use of the sections of the script for Part Thirteen that he had written, suggesting that a new writer should pick up the narrative from the point where Holmes had finished. However, it was the BBC's view that while Part Fourteen had been written on a freelance basis, Part Thirteen had been completed as part of Saward's script editing duties, meaning that he was not in a position to prevent its use.

All copies of the script for Part Fourteen, which had already entered rehearsal, were collected from cast and crew members and shredded by the production office prior to the commissioning of a new concluding episode.

Assigned to direct Parts Nine to Fourteen of *The Trial of a Time Lord* was Chris Clough, who had worked on the BBC soap opera *EastEnders*. Although now effectively two separate stories, Parts Nine to Fourteen were still technically

a single production in terms of the crew and resources assigned to them. It was decided that Parts Nine to Twelve would be made completely in the studio, while much of the final two episodes would be shot on location. Clough had already cast Parts Thirteen and Fourteen and had found the appropriate locations – after scouting power stations and cooling towers.

Having looked at the scripts for the concluding two instalments, for the bulk of the location work Chris Clough sought a location which would offer the circular buildings in Part Fourteen. Thinking in terms of industrial areas like power stations, he selected the Gladstone Pottery Museum in Stoke-on-Trent, Staffordshire. Closed as a manufacturing concern in the 1960s, this was a nineteenth-century ceramics factory kept in original working form and open to the public – requiring that all recording should be conducted at night with only some of the museum's staff on site in addition to the BBC crew. This also suited the script, which indicated a dark setting, although rehearsals with the cast could be held during the day. Interior recordings could also be made in many of the offices, cutting down on recording time and sets in the Television Centre studios.

Right:

The Valeyard assumes the identity of Mr Popplewick while in the Matrix.





Consequently, it was a requirement that the replacement Part Fourteen should use exactly the same resources in terms of locations and cast as had been required by Saward's script.

The Bakers' script

On Wednesday 4 June, Jane Baker received a telephone call from Nathan-Turner, who informed her of the situation with Saward and the need for a replacement script for Part Fourteen. He explained that Holmes' Part Thirteen script was being sent over to their home by taxi. They should read it through and come in to see him at his office at 9am the next day; initially the writers believed that they had been sent this script as it would require revisions on their preceding Vervoid serial. However, at the meeting, Nathan-Turner outlined that he needed a completely new script for Part Fourteen to follow on from this from the Bakers; a legal representative was present with Nathan-Turner and his team to ensure that they were not informed of any of the content of Saward's script. Nathan-Turner indicated that he wanted an upbeat ending, that the issue of the Valeyard faking the Doctor's evidence should be tackled head-on, and

that some material should be written to confirm that Peri was not dead; this plot point had become an issue when Colin Baker had raised concerns about how much of the 'evidence' in Parts Five to Eight had been true and Saward had been unable to give a definitive answer. He also asked for the final moments to show that the Valeyard – although apparently trapped in the Matrix – had escaped and was a potential threat for the Doctor in future serials.

The Bakers went to Saward's empty office and discussed the situation with Clough with whom they were already working on Parts Nine to Twelve. Clough showed them his chosen locations at Stoke and Camber Sands, and emphasised that as much of the story as possible should be set outside the trial sets. Left alone over lunch, the Bakers came up with a basic idea to wrap up the series; they decided that they wanted to conclude the story with the trial room being blown up because they hated using the set in their Vervoid scripts. In the afternoon, they related this to Nathan-Turner who was happy with their suggestions and asked for a formal outline in three days and a script within 10.

The Bakers set to work rapidly, and within three days had produced a script, delivering it on Monday 16 June, giving Clough just enough time to rehearse it with the cast from Thursday 19 before recording on location began on Monday 23. Timing in rehearsals indicated that it would run to about 38 minutes, and during this period Chris Clough had to start trimming the dialogue down. The principal cuts were several comedy scenes, with witty exchanges

Left:

Mel visits the Fantasy Factory.

Connections: The bard

► The Valeyard quotes, "The undiscovered country from whose bourn no traveller returns," from Shakespeare's *Hamlet*. The Doctor completes the quote with "puzzles the will" and identifies it as originating from Act 3, Scene 1.



Connections: Sing along

▶ In the Matrix, the Doctor hears children singing the traditional English nursery rhyme *London Bridge Is Falling Down* which has its origins in the seventeenth century. The melody that is used to accompany it was first recorded in the late nineteenth century.



between Glitz and the Master being dropped. Much of the technical dialogue in the script was jargon offered by Pip Baker's brother, a research scientist, and his colleagues who were working on naval defence equipment at Portsmouth.

In the new script for Part Fourteen, the Valeyard quotes and the Doctor correctly identifies the 'undiscovered country' speech about death from Act Three, Scene One

of William Shakespeare's *Hamlet* which was first performed in 1603. Later, as the Doctor awaits his fake execution, he quotes Sydney Carton's words as he awaits execution from Charles Dickens' 1859 novel *A Tale of Two Cities*; later, while on location, Michael Jayston accused the Bakers of misquoting the work in the script. In terms of the Dickensian elements for the script, Pip Baker's father had been a keen devotee of the author's works (hence Pip being named after the lead character in *Great Expectations*) and so he was familiar with the writer's style. Part Thirteen referred to famous liars such as the devilled biblical liar Ananias (from the Book of Acts

Chapter 5) and the eighteenth-century German soldier Baron Münchhausen. Worked in at the start of the script was a reuse of the expensive 35mm model shot of the TARDIS being drawn into the space station which appeared in Part One, but now with the pods carrying Mel and Glitz replacing the TARDIS. In Part Fourteen, the opening scene was to have the Valeyard's face appearing in mid-air like the Cheshire Cat in *Alice in Wonderland*, and the end of the script was to have the Valeyard laughing.

Design and make-up

Dinah Walker had originally been assigned as the designer on all six episodes of the last production block of the series. However, the demands of Parts Nine to Twelve were such that she didn't have sufficient time to devote to the final two episodes. Consequently, her assistant, Michael Trevor, was temporarily promoted to acting designer on Parts Thirteen and Fourteen (although he was correctly credited as designer in the on-screen closing credits of both episodes, *Radio Times* credited Dinah Walker).

The rest of the production team worked on all six episodes, and consisted of Shaunna Harrison handling make-up, Andrew Rose on costume design and Kevin Molloy providing visual effects. June Collins was originally to be the production associate on the story, but was replaced by Anji Smith.

Rehearsals for the OB recording took place at the BBC's Acton Rehearsal Rooms Thursday 19 to Saturday 21 June. Colin Baker was delighted with the scripts for the final two episodes, feeling that they were the sort of story which he had always wanted to do on *Doctor Who*. ■

Below:

Can Mel come to the Doctor's aid?



Production

The first work on Parts Thirteen and Fourteen of *The Trial of a Time Lord* took place over Monday 23 and Tuesday 24 June with OB recording at the nature reserve of Camber

Sands, near Rye in East Sussex (two days with low tide suiting the needs of the production). This comprised all the shoreline scenes that bridged the two episodes, and required only Colin Baker, Michael Jayston and Tony Selby. The crew left London at 9am and arrived to start recording at 2pm on the Monday afternoon. Work ended at 6.30pm that

afternoon, after which the production team spent Monday night at a hotel in Rye. Recording on Tuesday took place from 9am to 2pm, following which the crew returned to London.

One day was extremely hot, to the extent that the crew got sunburnt. For the first time in the series, Michael Jayston appeared as the Valeyard without wearing his close-fitting black skull cap. As the Doctor, Colin Baker continued to wear the cat badge based on one of his own pets, Weeble.

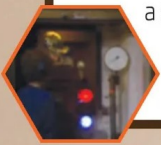
Kevin Molloy's team were called upon to provide the noxious fumes in Part



Above: Colin Baker is buried in the sand.

Connections: Big bang

► Mel identifies the Valeyard's doomsday device as a "megabyte modem". A megabyte is a unit of digital information, comprising one million bytes, and a modem is a device used to connect a computer to the internet, usually via a phone line.



Fourteen. They also dug a pit in the sand, which was about five feet deep, and was divided into two chambers. The first chamber was 'dry' and was used to hold three visual effects assistants, Chris Reynolds, John Van Der Pool and Clare Chopping. The assistants were concealed beneath a waterproof, rubber covering which was covered with water and cork chippings to give it the appearance of

sand. The assistants pushed their arms through slits in the rubber to seemingly pull Colin Baker beneath the quicksand. The second chamber in the pit was filled with water and contained an hydraulic platform. Baker lay on the platform which was lowered into the pit. He had to force his head under and needed three takes to get this right; he also discovered that the team had not fully allowed for the water table rising with the tide and got rather wet.

For the shot of the Doctor rising out of the sand, Baker stood on the platform and was lowered into the pit, with the sequence being reversed in post-production. Baker phonetically learnt and spoke his dialogue backwards for the take and then later redubbed it for the reverse playback. The shots of Glitz struggling with the Doctor's legs made use of dummy legs dressed in a copy of the Sixth Doctor's outfit, and were manipulated by one of the effects assistants in the dry chamber of the pit. The covered pit blended in so well with the surrounding beach that whilst checking sound levels, a sound recordist accidentally fell into it.

Recording of the three scenes took place in order, using the mud flats, part of the nearby nature reserve for the



confrontation with the Valeyard, and then a beach hut which was near the Camber Harbour Office for the Doctor and Glitz's escape along the flats. The hut, which was to represent the exterior of the Master's TARDIS, was believed to be the property of the Harbour Authority who gave permission for its use. On the day of recording though, it was discovered that the key possessed by the Harbour Authority representative did not unlock the hut door. Permission was given to the BBC crew to break into the hut to get the shot they needed. This they did, and then replaced the lock. However, on Thursday 10 July, the BBC learned that the hut had actually been sold by the Harbour Authority shortly before the recording. Rather annoyed to find new locks fitted to his property and unable to gain entrance, the new owner received an apology from the BBC.

The Valeyard appeared and disappeared instantaneously all over the nature reserve, which again was a matter of editing together the videotape to give the required effect.



Parts Thirteen and Fourteen saw the return to the *Doctor Who* fold of Anthony Ainley, who had last played the Master in *The Mark of the Rani* [1985 - see Volume 41] in October 1984. Appearing as both Mr Popplewicks was Geoffrey Hughes, best known as Eddie Yeats in Granada's *Coronation Street*. The crew stayed at Newcastle-under-Lyme from the Monday to Thursday, and their nighttime recordings began at 7pm on the rather rainy Monday, following a *Radio Times* photocall focusing on Colin Baker and Bonnie Langford.

Drinking buddies

Three days of rehearsals took place before the second OB session which ran from Monday 30 June to Friday 4 July at the Gladstone Pottery Museum in Staffordshire. With the OB recordings taking place at night, the cast was able to enjoy trips to Alton Towers and the Garden Festival in Stoke during the day. Langford also spent a lot of her time keeping fit at the local gym, while

Colin Baker and Geoffrey Hughes quickly became drinking buddies.

Some notable props were required for the OB work, including the huge illuminated sign for the Fantasy Factory and also the exterior of the Master's TARDIS, which now took the form of a statue of Queen Victoria with an opening doorway set into its base. The statue was sculpted out of polystyrene and attached to a wooden base and then painted to appear as if it was made of stone.

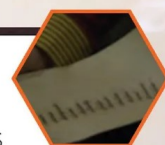
First to be recorded were the interiors of the first Popplewick's office; this was the office once used by Gladstone's pottery manager and was situated above the steam engine which powered the factory. This covered all the material involving the junior Mr Popplewick for Part Thirteen, plus some unused material of the clerk emerging from the office onto the balcony early in Part Fourteen. After this Geoffrey Hughes changed into the senior Mr Popplewick for the scenes in the second clerk's office for Part Thirteen. The arrivals of the Doctor, Glitz and Mel in the Matrix were taped next beside one of the bottle kilns, followed by the sequence of the Doctor being attacked by two hands emerging from a barrel of water (achieved by having a visual effects assistant in a dry barrel under a rubber sheet, poking his hands through the sheet and a thin layer of water poured on top of the sheet). Rats (tame ones hired for the occasion) are also seen during the Doctor's entrance to the Valeyard's dreamscape, setting the scene of the grim cholera-infested locale of the Fantasy Factory. In the original script, the Doctor saw the Valeyard as he entered the Matrix and

Left:

The Master has been able to gain access to the Time Lords' Matrix.

Connections: On the list

Some of the names on the Valeyard's list of intended victims were Fenner, Mennateen, Fionola and Cabulos - all of whom were jurors at the Doctor's trial, although they had not previously been identified.



THE TRIAL OF A TIME LORD

STORY 143d

Right:

The Doctor's not sure Mr Popplewick is who he says he is...

pursued him into a patch of thick yellow fog. The shoot ended at 3am.

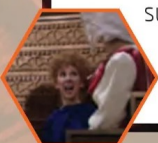
The next three days were also 7pm to 3am shoots, with any additional work that had not been managed on the three main days to be picked up on Friday 4, after which the crew would return to London.

Tuesday 1 July began with all the Part Fourteen scenes of the Doctor, Mel and Glitz searching the two clerks' offices and taking Mr Popplewick captive. A scene intended for transmission here was Mel opening the door of the second office to reveal a *Tyrannosaurus rex* (from *The Mark of the Rani*, also written by the Bakers), although in the final version gas jets behind the door were used to create a wall of flame; Langford was uneasy about this scene as she disliked fire. The rest of the night was spent in the yard for the subsequent scene in Part Fourteen, plus the harpoon attack on Glitz from Part Thirteen (with the harpoon being 'flown' on a wire into Selby's padded torso).

The following night started with the

Connections: New candidate

Following the insurrection on Gallifrey, the Inquisitor suggests that the Doctor should once again put himself forward as a candidate for the Time Lord presidency, a post he previously held in both *The Invasion of Time* [1978 - see Volume 28] and *The Five Doctors* [1983 - see Volume 37]. The Doctor declines and suggests that the Inquisitor should herself stand.



recording of the engine room scene (located in the steam engine room on the ground floor) where Popplewick was revealed to be the Valeyard in a mask. For this, two stages of unveiling were achieved, one with Hughes and the second with Jayston peeling away a latex mask that had been made on a cast taken of Jayston's face. There was also a dummy version of Popplewick's costume made as a single garment unfastened at the back for the Doctor to rip off the Valeyard. The megabyte modem/particle disseminator was a single prop with



flashing lights. The rest of the shoot was then spent working on the Doctor being taken to his execution by two Gallifreyan chancellery guards on a horse and cart - the horse was supplied by the company Animals Unlimited while the tumbrel belonged to the museum.

The Doctor and the Valeyard

The final scheduled day comprised of all the remaining engine room scenes as the Doctor worked on the particle disseminator prop (parts of which were rigged to explode), and then moved to the yard for the Part Fourteen scenes of the Master's abortive attack on the Valeyard, and the Doctor's escape from the Matrix with Baker emerging from one of the goods tunnels. For the scene involving explosions from the quills hurled by the Valeyard, Colin Baker insisted on being as near to the detonations as possible, wanting to make the scene appear as realistic as possible and negating the use of a stunt double. The smoke from the explosions unfortunately triggered the museum's fire alarms, calling out three tenders from the local fire station!

Nearly all of the studio material for Parts Thirteen and Fourteen was scheduled to be recorded in the first of three studios sessions. Rehearsals for this block, which also included scenes for Parts Nine to

Twelve, took place from Monday 7 to Tuesday 15 July.

Recording for the first studio session for Parts Nine to Fourteen took place on Wednesday 16 and Thursday 17 July at Television Centre's TC3 from 7.30pm to 10pm on each evening with a session from 2.30pm to 6pm on the afternoon of Thursday 17. The conclusion to *The Trial of a Time Lord* only required two studio sets: the courtroom and the interior of the Master's TARDIS. The latter was the Doctor's TARDIS set repainted black by Michael Trevor's team, appearing as it had done previously in *Planet of Fire* [1984 – see Volume 39] two years earlier.

Joining the cast in studio for the last two episodes was James Bree, as the Keeper of the Matrix. Bree had made previous appearances in *Doctor Who* as the Security Chief in *The War Games* [1969 – see Volume 14] and as Decider Nefred in *Full Circle* [1980 – see Volume 32]. Bree was disappointed when his role in the original Part Fourteen was diminished in the new version prepared by the Bakers.

On Wednesday 16, all the scenes in the Master's TARDIS for Parts Thirteen and Fourteen were recorded, along with material in the trial room for Parts Nine to Twelve. Yellow Colour Separation Overlay (CSO) was used for the screen in the Master's TARDIS in Part Fourteen as Glitz and the Master surveyed the Fantasy Factory courtyard.

The trial room scenes for Parts Thirteen and Fourteen were recorded on Thursday 17. Many of the scenes with the Master required Ainley to stand in front of a coloured backdrop and be placed on the main screen of the court room by means of the CSO. For these sequences, the actor was lit distinctively with red on one side and green on the other, and video graphics were placed behind him in the final composite shots.

Added to the corridor outside the court room where the TARDIS had come to rest was the Seventh Door, an entrance to the Matrix which consisted of a backlit stained glass sliding door.

The *Radio Times* conducted another photographic session for the new series on Thursday 17. Also present at the studio recording were a team from the BBC Schools programme *ZigZag*, who took photographs and notes about all the stages that went into the production of a *Doctor Who* programme. These formed the basis of a colour A1 poster entitled *The Making of a BBC Television Programme* which was made available early in 1987, and showed the designs for James Bree's costume, Nathan-Turner and the Bakers working together and Chris Clough's team at work in the studio. ■

Connections: Big and scary

▶ The Doctor comments that he has never been able to resist a touch of the Grand Guignol, referring to the naturalistic horror shows which were the speciality of Le Théâtre du Grand-Guignol in Paris between 1897 and 1962.



PRODUCTION

Mon 23 - Tue 24 Jun 86 Camber Sands, Camber, E Sussex [Beach]

Mon 30 Jun 86 Gladstone Pottery Museum, Longton, Staffs [First Clerk's Office; Victorian Alley; Second Clerk's Office; Potbank Yard; Balcony of Factory]

Tue 1 Jul 86 Gladstone Pottery Museum [Potbank Yard; First Clerk's Office; Second Clerk's Office]

Wed 2 Jul 86 Gladstone Pottery Museum [Engine Room; Potbank Yard; Dead End; Alleyway; Passageway]

Thu 3 Jul 86 Gladstone Pottery Museum [Engine Room; Potbank Yard]

Fri 4 Jul 86 Gladstone Pottery Museum [standby day]

Wed 16 Jul 86 Television Centre Studio 1: Control Room of Master's TARDIS; Master's TARDIS Corridor

Thu 17 Jul 86 Television Centre Studio 1: Trial Room; Corridor

Post-production

A variety of post-production effects were added to the OB material. The Doctor, Mel and Glitz arrived in the Fantasy Factory grounds in a shaft of white light from above. The shack on the beach at Camber Sands representing the Master's TARDIS was made to dematerialise in a cross-fade shot. When the Master fired his tissue compression eliminator at the Valeyard during Part Fourteen, a thin red ray was seen to bounce harmlessly off the villain's body. The ray phase shift was an effect of blue sparkles and spokes emanating from the disseminator and shooting out of the Fantasy Factory's chimney.

Below:
The Doctor
rises from
the quicksand.

One CSO shot in Part Fourteen achieved in post production showed Mel and the Time Lords watching the Matrix

illusions of themselves on the main screen as the Doctor appeared to accept his execution order.

The attack mounted on the Doctor's mind in the Master's TARDIS in Part Fourteen was achieved visually by lots of flashing lights in studio, reducing the Time Lord to a catatonic state. The effect of the limbo atrophier on the Master and Glitz in the same episode saw a video effect of diamonds spread across the picture, and then the colour bleed away from the image to leave a sepia-tinted screen. The final shots were freeze frames, showing the Master frozen in monochrome on the main screen. When the screen eventually blew up, blue spinning sparkles shot out of it and around the courtroom courtesy of video effects.

Sound effects

Seventeen feet of specially shot 35mm effects film was used in Part Thirteen to show the two capsules bearing Mel and Glitz being sucked down into the space station. Part Fourteen saw approximately 11 seconds of the Vervoids being destroyed from Part Twelve (which was added in post-production since it had not been made at the time of the studio recordings), and also five seconds of Peri and King Yrcanos in slow motion from Part Eight with a defocused border to soften it. Brian Blessed and Nicola Bryant were both paid a fee for the use of the clip.

To enhance the entrance to the Matrix in scenes for both episodes, a variety of sound effects were used including horses' hooves, children singing *London Bridge Is Falling*





Down, a bell tolling and some barrel organ music. This was a stock track entitled *Can You Handle This?* composed by Ken Jones and Keith Grant, taken from the 1982 KPM LP *Hymns-Carols-Mechanical Instruments* (KPM 1272). Six seconds were used in Part Thirteen and 14 seconds in Part Fourteen.

The opening scene of Part Thirteen lost its closing line as the Inquisitor warned the Doctor that his accusation against the Valeyard could be construed as contempt of court. The establishing shot of the rat-infested yard in which the Doctor arrived was trimmed. Back in the courtroom, the Master warned a distraught Mel that she should prepare for the worst while the Inquisitor asked the figure on the screen how much of the evidence against the Doctor had been contrived. In a later scene, when Mel denounced the Master as despicable, the delighted Time Lord said that she was a “charming child”, eliciting her response, “You beast!” In Part Fourteen, some material of Popplewick coming out on to the balcony to look down on the entranced Doctor was deleted, along with Mel watching the tumbrel

depart, the Master and Glitz departing in the Queen Victoria statue TARDIS, the Doctor admiring the Victorian steam engine and shots of the Doctor’s escape from the factory.

After the assembled material was compiled into the two episodes, it was decided to broadcast the second edit of Part Thirteen, and the third edit of Part Fourteen. This meant that the final instalment would still run over its 25-minute allotment, and so Nathan-Turner sought a half-hour transmission slot for it, gaining clearance from Jonathan Powell by showing him the episode to prove that no further cuts could be made without disrupting the narrative. Chris Clough felt that the plot for this episode was over-complicated, and too much had been packed into the script.

Although originally Malcolm Clarke of the BBC Radiophonic Workshop was to score all of Parts Nine to Fourteen, the final two episodes were allocated to freelance musician Dominic Glynn who was commissioned on Thursday 31 July. Glynn had revamped the theme tune earlier in the year when he had scored Parts One to Four, and now composed around 25 minutes of incidental music for the two instalments. Glynn made reference to his own themes from his earlier story for Part Thirteen as Glitz emerged from his capsule. There was much grandiose organ music – echoing the Time Lord atmosphere originally created by Dudley Simpson in stories such as *The War Games* [1969 – see Volume 14] and *The Deadly Assassin* [1976 – see Volume 26] – as well as pipe-organ carnival music for The Fantasy Factory’s illuminating début. To accompany the flashback to Part Eight of Peri and Yrcanos, composer Glynn rearranged part of Richard Hartley’s score for Part Eight in a 15-second band of music. ■

Left:
Anthony Ainley
prepares
for a take.

Publicity

➤ Signs that there were problems for *Doctor Who* and its star came on Tuesday 21 October 1986 when Michael Grade told John Nathan-Turner that although *The Trial of a Time Lord* was an improvement on the 1985 series, it was still not right. *Doctor Who* would continue with a new producer – and a new Doctor. Although he was leaving the series at the end of November, Nathan-Turner argued in favour of keeping Baker as the Doctor. Unfortunately, Powell agreed with Grade and indicated that the Doctor should regenerate every three years to keep the series fresh, and the missing series (as a result of the show being put on hiatus) would count as one of Baker's three years.

➤ Tired of *Doctor Who* and problems with budgets and fan criticism after seven years, Nathan-Turner attempted to establish other series to move onto, and was told that he could leave *Doctor Who* at the end of November after completing one last task – informing Baker that his contract was not to be renewed. The producer was deeply unhappy with this, arguing that Baker should be retained for at least one further series.

➤ Baker's contract was due to be renewed on Friday 31 October, and Nathan-Turner arranged to see him on Wednesday 29 October to break the news to him personally over a

lunchtime meeting. Then, on the morning of the meeting, Nathan-Turner received the first direct enquiry from a Fleet Street journalist about Baker not being retained as the Doctor. Worried that the story was about to break, Nathan-Turner telephoned Baker at once and told him the bad news. Baker was shocked, having only undertaken a publicity session with Bonnie Langford on Monday 20 where there had been no indication that he would not return for the 1987 series. The actor postponed the lunch date; he was offended by the BBC's treatment of him and was upset as there was still so much he wanted to do with the role, having originally suggested that he might remain as the Doctor for around seven years.

Right:

A windswept Doctor.



► Sunday 2 November saw Baker performing another charity parachute jump to raise money for the Foundation for the Study of Infant Deaths. Baker visited Powell on Thursday 6 November to discuss the situation with his contract. Powell informed him that he had *not* been sacked, but merely that Michael Grade felt that if the show was to continue it needed to do so with a new lead actor. Baker was then offered a chance to bow out by recording a final four-part serial the following spring. Despite his dismissal from the series, Colin Baker was still asked to join a number of other BBC big names – including broadcaster David Dimbleby plus Bob Peck and Joanne Whalley who had starred in the applauded thriller *Edge of Darkness* – at a BBC publicity event in New York from Friday 21 to Wednesday 26 November; also present was Michael Grade, whose wife innocently asked Baker when he was due to start work on the next series of *Doctor Who*.

► As it turned out, Nathan-Turner would not be leaving *Doctor Who* after all. On Friday 28 November, he was preparing to go on leave from the BBC to direct *Cinderella* – starring Colin Baker – at the Theatre Royal in Brighton. Summoned before Powell, he was informed that he would be producing the 1987 series. When he protested that there was insufficient time to prepare a new series, Nathan-Turner was told that he would find a way of coping and was shown out. Talking to fellow producer Ken Riddington afterwards, Nathan-Turner was told



that he had done his job producing *Doctor Who* too well, and was now trapped in the ‘industry’.

Above:
Michael Jayston
is the Valeyard.

► On the morning of Saturday 29 November, Baker promoted the broadcast of Part Thirteen by appearing live on BBC1’s *Saturday Superstore* with Time Lords and various monsters from the series (played by fans recruited by Nathan-Turner). Talking about his enjoyable role as the Doctor, Baker commented that if he had a TARDIS he would like to travel back two-and-a-half years in time and do it all again, and cut a special birthday cake celebrating the series’ twenty-third birthday. The same morning, the article *Exterminate Him!* by Tony Purnell of the *Daily Mirror* broke the rumour that Baker would not be returning as the Doctor whereas Langford was already contracted; Jon Pertwee and Patrick Troughton were quoted as saying they would be happy to return as the Doctor.

Broadcast

▶ Part Thirteen was originally scheduled for the series' standard 5.45pm transmission, but was instead allocated the 5.20pm slot because of the Royal Variety Performance on Saturday 29 November. Both episodes had teletext subtitles on Ceefax Page 888 and were introduced by an opening continuity announcement which summarised the story so far; this was delivered over shots of the Doctor and Valeyard for Part Thirteen and the Doctor and Valeyard together in court for Part Fourteen.

▶ *Time warps even in the Doctor's case* was the title of Maureen Paton's review of the series on Tuesday 2 December in the *Daily Express* in which she looked back with disappointment on 'the last 12 turgid weeks', being critical of the leads and the writing.

▶ Kevin McCready of Kirkby had a letter published in the *Daily Star* on Saturday 6 December declaring the series as

'very juvenile' and demanding that the BBC must 'make *Dr Who* great again'. The following day in the *Sunday Mirror*, left-wing comedian Alexei Sayle heavily criticised the state of the series since the departure of Tom Baker and indicated that the new Doctor should be 'a committed Marxist', putting himself forward for the job.

▶ On Friday 12 December, *Cinderella* began its run in Brighton, and the next day *The Sun* confirmed that Baker had been 'sacked'.

▶ Baker attended a final recording in costume as the Doctor for the *Tomorrow's World Christmas Quiz* in Studio 3 at Television Centre on Sunday 14 December; this was broadcast on BBC1 on Thursday 18 December, by which time Baker had decided to make a statement about the situation. Various papers such as the *Evening Standard* and the *Daily Mail* covered the story on Thursday 18 December, with *Today's Who will be the next Doctor?* carrying comments from the agents of Jon Pertwee and Patrick Troughton about how they would consider returning. A statement from Baker's agent was read on *Open Air* on Friday 19, stating that Baker had turned down an offer to do a four-part serial to hand over to his successor.

▶ Various papers continued to cover the story on Friday 19, with stories including *Dr Who actor runs out of time*

Right:

The Doctor endures the nightmares of the Matrix.





in the *Daily Mail*, Henrietta Knight's *Who's Next? TV Hunts Doc No 7* in *The Sun*, Peter Fiddick's *Material dilemma for Dr Who* in *The Guardian*, *Dr Who changes* in *The Times*, while the *Daily Express* invited readers to submit their ideas for a new Doctor in Leon Symons' *Search is on for seventh Dr Who*.

- As a result, Saturday 20 saw the tabloids swamped with speculation on the new casting; an EEC women's rights committee in London wanted to *Change Dr Who's sex!* as reported in the *Daily Express*, *The Sun* indicated *Alexei's set to be Dr Who* ("Alexei is not such a strange choice as it might seem," said a BBC insider), *Is this the new face of Dr Who?* asked Anne Caborn of the *Daily Express* alongside a picture of Joanna Lumley while the gender issue was also covered by the *Daily Mail* (*Who next? How about a Time Lady?*) and *Daily Mirror* (*Sex Change For Dr Who!*). On Monday 22, David Haldane's cartoon in the *Daily Mirror* found two Daleks commenting, 'Never mind the Doctor, just exterminate Bonnie Langford.' On Tuesday 23, the *Daily Express* claimed that Bonnie Langford was tipped to become 'the first female Dr Who', while in *Today*, Michael Grade commented,

"The show is in trouble... [it] is very stale, but we will give it another go... we have definitely floated the idea of a woman (Doctor)."

- In the new year, Baker gave Sue Carroll of *The Sun* an exclusive interview. *Why I'll Never Forgive Gutless Grade, By Axed Dr Who* appeared on Monday 5 January, with a follow-up the next day, *My Dr Who Axing Will Hit Cot Death Cash*.
- The ratings for Part Thirteen were a drop from those obtained by Parts Nine to Twelve, being shown against *Blockbusters* and the start of the highly popular *The A-Team* on ITV. Part Fourteen however was to bring in the highest viewing figures of the 1986 series with over five-and-a-half million, against a feature-length adventure with *The A-Team*. Chart positions for *Doctor Who* were still low, but the Audience Appreciation figures were reasonably good.
- On Monday 8 December, a post mortem on *The Trial of a Time Lord* was conducted on BBC1's *Open Air* programme, from the Liverpool studios. This featured comments made by the Merseyside Local Group of the *Doctor Who* Appreciation Society (DWAS) including future series writer and producer Chris Chibnall, which were largely critical of the series. John Nathan-Turner recommended that Pip and Jane Baker, as writers of Part Fourteen, should discuss their work on air from London while he contributed over the telephone from Brighton, where he was busy producing

Left: Colin Baker gives an exclusive interview to *The Sun*.

THE TRIAL OF A TIME LORD

STORY 143d

Right:

Glitz explores the Matrix.

Cinderella. The Bakers were heavily criticised by the fans, and presenter Pattie Caldwell announced her dislike for the show as well as admitting that she had only seen the last part of *The Trial of a Time Lord*.

▶ Alan P Stewart reviewed the concluding episode of the series in *Television Today* on Thursday 18 December, noting that Colin Baker's 'charm and personality make him one of the best of all the regenerations' and that Bonnie Langford was 'surprisingly suitable' as the Doctor's 'new assistant'. Overall, *The Trial of a Time Lord* 'tended to drag in places but the improved special effects and make-up more than compensated'. Recalling the Doctor's pondering of genocide in *Genesis of the Daleks* [1975 – see Volume 23], Stewart's review concluded with him quoting the Master: "The cosmos without the Doctor scarcely bears thinking about!"

▶ An Audience Research Report on the 1986 series was issued on Monday 23 March 1987, based on the comments of 434 viewers. The general appreciation scores, although up on the 1985 season, were lower than the average for UK drama programmes, and the share of the reporting panel who watched the series was down by a third on the previous year. The report stated clearly that 'the Doctor's new



assistant, Melanie... was not popular with reporting viewers', and her statistical rating was far behind that of Peri. Although Baker's ratings as the Doctor were very good, one comment was that 'this Doctor Who is not the best portrayal of the character'.

▶ Sold abroad as a whole, *The Trial of a Time Lord* was broadcast in Australia, New Zealand, Canada, United Arab Emirates and in North America where Parts Thirteen to Fourteen were also edited together as a TV movie of 53 minutes' duration. When shown in New Zealand, Part Fourteen was heavily edited with up to eight minutes removed for timing reasons – making the already-packed episode nearly impossible to follow. UK Gold screened the episodes from November 1994, with a compilation version airing from December 1996.

▶ BBC Choice scheduled Part Fourteen as part of *The Take: 35 Years of Doctor Who*, screening it on Thursday 26 November 1998 with a repeat on Thursday 29 July 1999.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part Thirteen	Saturday 29 November 1986	5.20pm-5.45pm	BBC1	24'42"	4.4M (98th)	69
Part Fourteen	Saturday 6 December 1986	5.45pm-6.15pm	BBC1	29'30"	5.6M (80th)	69

Merchandise

The *Trial of a Time Lord* Parts Thirteen and Fourteen were novelised by Pip and Jane Baker as *Doctor Who – The Ultimate Foe*, and in the process gained an additional closing sequence in which Mel was returned by the Doctor to his future self with whom she had travelled in the *Vervoid* story... and together they began the fateful journey that would end on Lakertya (in *Time and the Rani* [1987 – see Volume 43]). The novelisation was first published in hardback by WH Allen in April 1988, with the paperback number 131 from Target the following September. The cover was a painting of the senior Mr



Left:

The audiobook set of the last two stories of *The Trial of a Time Lord*.

Popplewick by Alister Pearson, produced when use of the artist's original picture of the Inquisitor and the Valeyard was rejected by actors Lynda Bellingham and Michael Jayston.

The audiobook *Doctor Who: The Trial of a Time Lord Vol 2* was released in October 2013, featuring *The Ultimate Foe* read by Michael Jayston.

All 14 episodes of *The Trial of a Time Lord* were released by BBC Video in October 1993. In September 2008, *The Trial of a Time Lord* was released on DVD by BBC Worldwide. The special features for Parts Thirteen and Fourteen (referred to as *The Ultimate Foe*) were:

- ▶ **Commentary 1** with actors Colin Baker, Tony Selby, director Chris Clough, and for Part Fourteen only, writers Pip and Jane Baker
- ▶ **Commentary 2** with script editor Eric Saward (Part Thirteen only)
- ▶ **The Making of The Trial of a Time Lord: Part Four: The Ultimate Foe** – with Colin Baker, Eric Saward, Pip and Jane Baker, Michael Jayston, Chris Clough, Tony Selby, Clayton Hickman, Jim Sangster

Far left:

Alister Pearson's cover for the novelisation of Parts Thirteen and Fourteen.

Below:

The DVD cover by Clayton Hickman.



Far right:

The Big Finish audio dramas *He Jests at Scars* (2003) and *Trial of the Valeyard* (2014) featured Michael Jayston as the Valeyard.

Right:

The covers to the novels *Mission: Impractical* and *Matrix*.

- ▶ **The Ultimate Foe: Deleted & Extended scenes**
 - ▶ **Trails and continuity**
 - ▶ **Trials and Tribulations** – documentary looking at Colin Baker's tenure as the Doctor with Colin Baker, Eric Saward, Nicola Bryant, John Nathan-Turner, David Reid, Ian Levine, Philip Martin, Jonathan Powell, Gary Leigh, Pip and Jane Baker
 - ▶ **1985 Hiatus** – a compilation of media footage reporting the 'resting' of the show in 1985 (*BBC News* on Wednesday 27 February 1985, *Breakfast Time* on Thursday 28 February 1985 and *Wogan* on Friday 1 March 1985).
 - ▶ **Doctor in Distress** – music video
 - ▶ **Open Air** – opinions of members of the *Doctor Who* Appreciation Society following the finale of *The Trial of a Time Lord* broadcast Monday 8 December 1986
 - ▶ **Saturday SuperStore** – presenters Sarah Greene and Mike Read with Colin Baker broadcast Saturday 29 November 1986
 - ▶ **Photo gallery**
 - ▶ **Radio Times listing** in Adobe PDF format
 - ▶ **BBC Press Office release** containing quotes about the series, and an extract from the children's magazine *ZigZag*, which goes behind the scenes during the making of the show
- The serial featured in issue 132 of the *Doctor Who DVD Files* in January 2014.

Dominic Glynn's incidental score for Parts Thirteen and Fourteen was issued in summer 1988 by Domnitemporal Services Ltd on cassette, titled *Black Light – The Doctor Who Music of Dominic Glynn*. Silva Screen's 11-CD *Doctor Who – The 50th Anniversary Collection*, released in September/November 2014, included a track of Glynn's music from Parts Thirteen and Fourteen, entitled *The Ultimate Foe (Extended Suite)*,

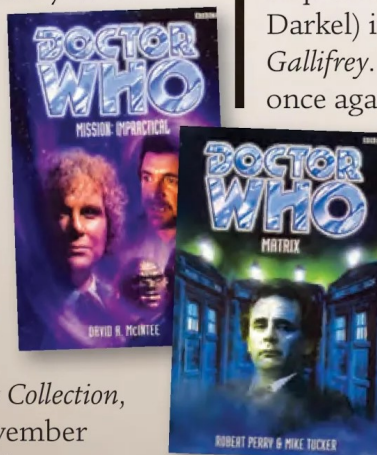
along with Glynn's version of the theme music. A shorter version of the suite had appeared on the earlier four-disc release in December 2013.

Sound effects of the Master's tissue compression eliminator and the limbo atrophier from the episodes were included on the BBC CD *Doctor Who: 30 Years at the Radiophonic Workshop* in July 1993.

A Fine Art Castings model of the Inquisitor was released in 1987, and a commemorative plate was also available from Gladstone Pottery the same year.

The Inquisitor and the Valeyard would both return in several audio dramas released by Big Finish. Michael Jayston played the Valeyard in the 2003 *Doctor Who Unbound* story *He Jests at Scars...* and in 2015's *The Sixth Doctor – The Last Adventure*. Lynda Bellingham reprised her role of the Inquisitor (whose name was revealed as Darkel) in three series of the spin-off series *Gallifrey*. Both Jayston and Bellingham once again faced each other in court as the Inquisitor and the Valeyard in the 2014 release, *Trial of the Valeyard*.

The Valeyard also makes appearances in the *Doctor Who* novels *Mission: Impractical* (1998) (along with Glitz) by David A McIntee, *Matrix* (1998) by Robert Perry and Mike Tucker, *Millennial Rites* (1995) by Craig Hinton and *The Tomorrow Windows* (2004) by Jonathan Morris. ■



Cast and credits

CAST

Colin Baker The Doctor
with
Bonnie Langford Melanie
and
Michael Jayston The Valeyard
Lynda Bellingham The Inquisitor
Anthony Ainley The Master
Tony Selby Glitz
Geoffrey Hughes Popplewick
James Bree Keeper of the Matrix

UNCREDITED

**Kenneth Thomas, David Bache, Leslie Fry,
James Delaney, Roy Seeley**
..... Crimson Time Lords
**Derek Hunt, David Fieldsend, Lew Hooper,
David Enyon, Llewellyn Williams**
..... Orange Time Lords
**John Buckmaster, Jack Horton, Martin Clark,
Bob Hargreaves, Barry Butler**
..... Brown Time Lords
Ian Marshall-Fisher Clerk of the Court
**John Capper, Kevin O'Brien, Gary Forecast,
Oscare Peck** Court Guards

CREDITS

Written by Robert Holmes [13],
Pip and Jane Baker [14]
Title Music composed by Ron Grainer
Incidental Music: Dominic Glynn
Special Sound: Dick Mills
Production Manager: Ian Fraser
Production Associate: Anji Smith
Production Assistant: Jane Wellesley
Assistant Floor Manager: Karen Little
O.B Lighting: John Mason
O.B Sound: Vic Godrich
Visual Effects Designer: Kevin Molloy
Video Effects: Dave Chapman, Danny Popkin



Vision Mixers: Shirley Coward, Jim Stephens
Videotape Editor: Hugh Parson
Technical Co-Ordinator: Alan Arbuthnott
Studio Camera Supervisor: Alec Wheel
Studio Lighting: Don Babbage
Studio Sound: Brian Clark
Costume Designer: Andrew Rose
Make-up Designer: Shaunna Harrison
Script Editor: Eric Seward [13]
Designer: Michael Trevor
Producer: John Nathan-Turner
Director: Chris Clough
BBC © 1986

Above:
Master of
the Matrix.

Profile

MICHAEL JAYSTON

The Valeyard

Born Michael James on 29 October 1935 in West Bridgford, Nottingham, his father Vincent died when Michael was an infant and his mother Myfanwy passed away when he was 14.

Raised by grandparents, he attended Nottingham's Catholic Becket Grammar School and dreamed of being a cricketer, footballer, actor and writer.

During 18 months National Service in Germany he performed in plays while also playing cricket, football and hockey for the regiment.

After studying at the University of Nottingham he became an accountant for the National Coal Board. Acting in the evenings with Nottingham's amateur Co-operative Arts Theatre, he eventually won a scholarship to London's Guildhall School of Music and Drama.

His Rep theatre career began at Bangor Little Theatre, Northern Ireland in 1961, then Salisbury Rep (1962/3) and the Little Theatre, Bristol (1963/4). Bristol's production of *Love's Labour's Lost* was televised in June 1965. Jayston's TV début had come earlier as an 'intense young man' in *Suspense* aired 31 December 1962. He was also Dardanius in a BBC Schools production of *Julius Caesar* (1963).

He progressed to the Royal Shakespeare Company, playing the Duke of Exeter in *Henry V* (1965) and *Henry IV* (1966), Laertes in *Hamlet* (1966), Bertram in *All's Well That Ends Well* (1968) and Demetrius in the RSC film of *A Midsummer Night's Dream* (1969).

Jayston's magnetic intensity drew notable film roles in *Cromwell* (1970), a title role in *Nicholas and Alexandra* (1971), Lewis Carroll in *Alice's Adventures in Wonderland* (1972), *The Public Eye* (1972), Pinter's *The Homecoming* (1973), *Tales that Witness Madness* (1973), *Craze* (1974) and *The Internecine Project* (1974).

TV work came as Lincoln Dowling in 13 episodes of *The Power Game* (1969), in the title role of a schools' production of *Macbeth* (1970) and playing Siegfried Sassoon in *The Wednesday Play: Mad Jack* (1970). Guest parts included *Detective* (1969), *Callan* (1970), *UFO* (1971), *The Edwardians* (1972), two episodes of Brian Clemens' *Thriller* (1974) and five *Jackanory* readings from 1972-7.

He became a TV sex symbol as Mr Rochester in *Jane Eyre* (1973), before taking his biggest TV title role in *Quiller* (1975). He was later Peter Guillam in another spy thriller *Tinker Tailor Soldier Spy* (1979).

Remaining active in theatre, he starred in *Equus* (1973-6, Old Vic London/Noel Coward Theatre), a West End revival of *Private Lives* (1980, Greenwich Theatre) and as Captain von Trapp in *The Sound of Music* (1981/2, Apollo Victoria).

Into the 1980s, recurring TV roles came in *Flesh and Blood* (1980), *Big Deal* (1985) and *A Bit of a Do* (1989). Guest slots included *Ladykillers* (1981), *Tales of the Unexpected* (1984), *C.A.T.S. Eyes* (1986) and *The Ruth Rendell Mysteries* (1988). His brooding tones also provided TV advert voiceovers including St Ivel Gold spread and Anadin.

TV in the following decade included Colonel Mustard in *Cluedo* (1991) and Bob Willis in cricket club drama *Outside Edge* (1995/6), plus guest spots in *Stay Lucky* (1990), *The Case-Book of Sherlock Holmes* (1991), *Casualty* (1992), *Press Gang* (1992), *The Darling Buds of May* (1993) and *Heartbeat* (1996/2006). He appeared briefly in *Only Fools and Horses* (1996), as Raquel's father



Left:

Michael Jayston took the lead in *Quiller* in 1975.

James Turner, uncovering the Trotters' priceless antique watch.

Twenty-first-century TV ranged from Catherine Cookson costume drama *A Dinner of Herbs* (2000) to soaps and serials *The Bill* (2000/2006), *Coronation Street* (2000), a handful of *EastEnders* episodes (2002), *Holby City* (2001/2006/2010) and appearances as Henry Appleton in *The Royal* (2003/2004/2007). His longest-running TV role came as businessman Donald De Souza in a year of *Emmerdale* (2007/8).

Other TV includes *Foyle's War* (2007/8), *Albert's Memorial* (2009), *Midsomer Murders* (2014) and *Doctors* (2003/2011/2013/2015). He continued to work in theatre, including a national tour of *Quartet* (2010).

A BBC Radio James Bond in *You Only Live Twice* (1990), he was on shortlists to replace Roger Moore in the early 80s. Countless audiobook narrations include works by John Le Carré and PD James and he even narrated links on pop group Saint Etienne's 2002 album *Finisterre*.

On audio, he reprised the Valeyard for Big Finish in *Unbound: He Jests at Scars* (2003), *Trial of the Valeyard* (2014) and the Sixth Doctor's *The Last Adventure* (2015).

His first marriage was to actress Lynn Farleigh in 1965; the second, to Heather Sneddon, lasted from 1970-7. He settled in Brighton with third wife Elizabeth (née Smithson) whom he married in 1978. They had two children, Katherine and Richard. ■

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BBC
**DOCTOR
WHO**
THE COMPLETE HISTORY

STORY 143

PARTS ONE-FOUR

The Doctor is put on trial by the Time Lords, accused of causing harm to those he has met on his travels. An adventure on the planet Ravolox is presented as evidence for the prosecution.

PARTS FIVE-EIGHT

Further evidence against the Doctor is presented in the form of his recent visit to Thoros-Beta where he once again encountered his old adversary, the scheming Sil.

PARTS NINE-TWELVE

As evidence in his defence, the Doctor selects an adventure from his own future which takes place aboard a luxury star liner. A murderer is on the loose, along with the alien Vervoids.

PARTS THIRTEEN-FOURTEEN

The Doctor begins to suspect that the Time Lords have a hidden agenda, and the Valeyard's true identity is revealed.

